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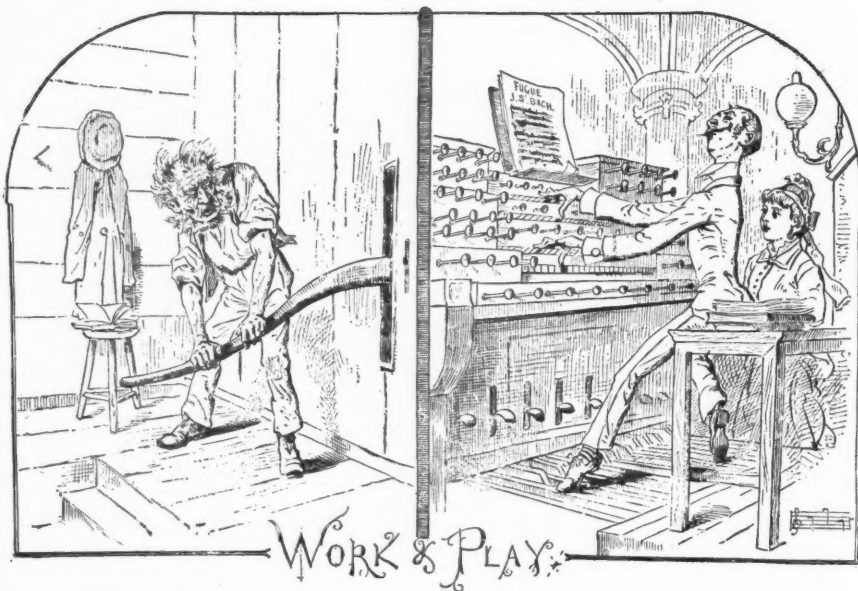
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### Seventy-Four

PEOPLE do many queer things to-day. Perhaps they may know how to work, but not how to play; or else they insist on playing when they ought to be at work.

Terence MacSwiney worked his head off for the thing he wanted, but when work was no longer profitable he sulked. Had he played the game like a good sport he would have stood a chance of winning.

Seventy-four days is a long time to go without a square meal; but the organ world has gone without its square deal much longer than seventy-four years, and seems to have the prospect of many years of famine still ahead. The road leads up hill past many old castles that are spook-ridden by the fettered spirits of our fathers who were good enough in their own day but are not good enough for ours, just as we in turn shall not be fit to dominate the generation that shall come after us. So it goes. One age builds castles fair and beautiful; another demolishes them, picks from the ruins a few good foundation stones here and there and builds other castles fairer and more beautiful.

Terence MacSwiney sacrificed his life:

how much sacrifice are we willing to make? how much should we make? Is life a sacrifice? or a gift?

Many years ago the greatest spirit of all times incarnated Himself and dwelt among men, teaching some astounding doctrines. They couldn't stand it; why, he would demolish the very foundations of their religious structures! So they killed Him. And that minor incident—the least important of His whole career—has so upset our mystic natures that we sometimes are reckless enough to aver that He came to earth just to die. And the height of folly is reached in the ritual that so perverts His purpose in coming to earth that it pretends to make us drink His blood just to show our friendship for Him. Is such a procedure the product of an orderly mind, or a mystic? Is this world to be run on orderly justice, or mystic hysteria? It's about time to decide.

But they have deferred decision so long that many are seriously asking if His teachings are practical after all, if they can be put into daily use without driving the practitioner out of business. It will be a troublesome question just so long as we exalt a man's death and ignore his life. His teachings, without the living example He furnished, are impossi-

ble of acceptance as they have been interpreted for us by a pulpit schooled in theological servitude—a servitude which alone of all things brought down His contempt and His unique stock of strong language. But His teachings as interpreted by that living example are as applicable as they are ideal, as wholesome for every ill of life as they are pleasant, as efficient as they are inspiring. Was there ever any teaching of man as marvelous as His teaching?

He would not have called Terence MacSwiney a fool even though he was one in the last seventy-four days of his life. MacSwiney had a kindly countenance and plenty of firm resolution; let us remember him as one who could be weighed in the balance and not found wanting in zeal: in that regard Terence MacSwiney sets a good example. Perhaps in the inspiration of it our work will be slightly more pleasant and our present rewards will not occupy so much attention till our worth in the world has been better insured. A Christian (?) religion that is mystic cannot endure any more than can the mystic beliefs of the Chinaman or the Hindu. When church music begins to rid itself of vain repetitions, long prayers, and solemn countenances, perhaps the theological and bibliographical musings of the pulpit will also gradually give way to better things. There is much work in the world to do. Let's get about it.

T. S. B.

### Eight Years

**P**RESIDENTS may come and Presidents may go, but the graft goes on forever. It will go on so long as we hold Primaries and yell Wood and McAdoo while Penroses and Murphies get together and say quietly Harding and Cox—and Harding and Cox it is. It always will go on so long as we elect a mob, when we ought to select a few; too many crooks invariably spoil the graft and make it rather burdensome on you and me. Why not abolish our Electoral College systems and our mob-rule government, establishing in their places a direct election of the president and his dozen responsible secretaries?

But this is a free country and the members of the Electoral College have a perfect right to excursion themselves across

it, have a hilarious week, exalt a puppet or two, and slap us in the face with the bill. If we wish to persist in being a nation of silly folks, who is to prevent it?

We had two candidates for our highest office: one seems too weak and the other too questionable to be trusted with its strenuous duties. Both are alike in their inability to speak or write correctly in the language of our nation—rather an ignominious situation for Americans to face in a world of nations among whom we so lately shone in noble deeds and sterling character. And we have four years of it coming to us. What a change from the scholarly tongues and pens of Roosevelt, Taft, and Wilson, and their various opponents; they at least were educated gentlemen. Even a criminal behind the bars of a penitentiary can now compete for election to our Presidency. Not very pleasant to contemplate, is it?

President Wilson has had his eight years, and he goes out of office—like Roosevelt and Taft before him—accompanied by a torrent of uncomplimentary epithets hurled from the mouths of men who could not hold a candle to him in honesty of purpose, nobility of concept, or gentlemanly breeding and culture. Thus do we humble our every President. Wilson, despite all his critics have to say, played the game like a man and a gentleman, and was a credit to America when he trod the corridors of Versailles.

It is a great pity we play our political game as we do. Any man who serves us to the best of his ability, whether as President of our nation, or warden of our guilds, deserves the respect, if not the honor, of even the best of us. They wanted to crown Paul as a god on Mars Hill; and the next minute they were ready to stone him.

Washington left the Presidency with a broken heart; Lincoln we murdered, and afterwards mourned; Roosevelt had a persistent dread of eventual misinterpretation and consequent disrespect from the nation that owed him only eternal love; and now Wilson, fallen in health, gets transported from the White House as with a kick. Is the Presidency of America worth what it costs? Its salary is a tithe of that paid a good movie clown while its duties tax a man's ability as no other office in the world could do.

If we so much love dignity, let us inject a little of it into the conduct of

our national elections, and part company with every man who is so little in character as to be unable to conduct his part of the political controversies with decorum and the respect the Presidency must command among us.

George Ashdown Audsley has been the recognized prophet in tonal matters of the organ for thrice eight years; he commands the admiration and respect of us all. But lately some of us, equipped with only a tenth of his broad vision and a twentieth of his historical knowledge, have rushed into public attack because we chose to misinterpret his dictum; and we have been so discourteous as to couch our public statements with apparent carelessness. What is the good? If George Ashdown Audsley should say to us, "This is a nice day"—which he won't; he has more important subjects at his command—he would mean just that; not that it is a comparatively nice day, or a very nice day, or a nice day for hobgoblins and ducks. And when he stated that the organ had not made any great tonal improvement in the past seventy years, he meant just exactly that; not improvements, neither tonal improvements; but great tonal improvement. When we are in such haste as to misread such a statement, we ought to have better self control than to rush into the arena with a long and tedious exploitation of why we disagree with an outstanding authority on a proposition which the authority himself has actually not touched upon at all. But thus has it ever been with humans.

We are a reckless race ever ready for a fight. Let us harness our energies and fight over things that are worth while.

T. S. B.

### Realities

**P**RUDENCE, when it goes ahead of virtue, is the trade mark of the coward. The United States of America (alias, Washington, D. C.) has played the roll of coward for many tedious years. If we don't believe it, we might ask California.

Fair California has implored the parent government for adequate protection against a yellow peril that is horrible to contemplate; and the Government has played the fiddle. Because our State Department, backed and controlled by the Senate, has been intimidated by the cun-

ning of the yellow race, your brother and your sister, my brother and my sister, have to suffer the ignominy of raising their children in a Japanese atmosphere and see an occasional feminine pervertedly trot off in marriage with a colored race—and there are few things more contemptible or morally degrading in any community.

If the Senate is too busy—playing politics for personal profit—to protect the citizens of California and expel every Jap from that fair State, then let the Californians resort to the bullet and the torch—after first having offered the full and free steamer ticket—and every woman's son in all America will take the first train for California if ever a single cry for help goes up from that State. We have passed the day when the question can be longer discussed; it's time for action, not Washingtonian gas. War with Japan? Yes, the sooner the better, if there is no other way of saying that our soul is our own and that America is to remain the heritage of the white race.

The artist has been so busy painting, the sculptor so busy chiseling, the teacher so busy teaching, the politician so busy chattering, and the organist so busy playing, that they rarely remember that they are men first and professionals second. In a world of this kind it is easy for gigantic evils to overcome us. The only artist worth while is he who is a man first. Roosevelt was called the typical American not because he was a good politician or a learned scholar or a great explorer, but because he was American manhood personified. And Roosevelt was among the very first who was willing and eager for America to make supreme sacrifices in order to insure liberty for those in Europe who were on the verge of losing it; he was even proud, I venture to think, that a son of his had made the irreparable sacrifice. Did Roosevelt say America First, when women and children in France and Belgium and Armenia and Serbia were under the iron heel? Those of us who fear and tremble over America's safety in a universe of nations, forget the living example of America's greatest man and patriot.

I was in a beautiful photoplay theater a few days ago. The news reel flashed a few feet of film showing a page of the past that is forever gone, and in an instant a thunderous applause drowned

out the music. It was Roosevelt. There is only one Roosevelt; there could hardly be another. What a sense of security there seemed to come from even the memory of that grand old man. Were we to build a religion about him, we would undoubtedly centralize all our theories and rituals about the death of his son Quentin. Let us build no religion about his memory. Better is it to enshrine his life in our memories and let it be a guide in the future paths we must set for ourselves and our nation.

"The Great Redeemer" had the elements of a great picture drama. The climax came when the painted figure on the cross came to life in the imagination of a condemned prisoner and brought peace in the final brief hour of his life. It seemed a strong and moving episode. But how can we reconcile the meek, dejected, martyr-like countenance of the painter's conception of Him (dictated by the clergy) with the sterling teachings recorded as the guide for our own lives?

I cannot, nor do I wish to. All the high moral purposes of human life as we try to see them today came from one source of which we have only a written record and not a visual likeness. But one of the noblest impersonations of those same moral purposes and high achieve-

ments came to its physical end only a brief year or so ago. It's a glorious achievement to have his spirit so faithfully preserved in the enduring archives of the film laboratories. Roosevelt we can hardly misinterpret. He was a shining light that prepared a nation for a time of trouble. Fortitude, courage, he brought into his life. Fortitude, courage, we need in ours: personal courage, spiritual courage, temperamental courage, political courage, economic courage, national courage. California needs it in fighting the American Senate and Japan—as well as in fighting its own predilection to self sufficiency and self esteem.

The organist needs it in breaking the shackles that have made him a machine instead of a human being of individual temperament, and in freeing his attitude and his music from the deteriorating influence of the jazz of theatricalism, if he be a theater musician, and the stagnation and misinterpretation of the religion of the living Christ as it has been mangled and shackled by the super-piety of theology, if he be a church musician.

To live, not to die. To achieve, not to theorize. To work and play, not to be worked upon and played with. This is the mission of man.

T. S. B.

## The Wurlitzer Console

IN THE modern organ world no builders excel the Americans in matters of general tone and mechanism. It may be true that the wonderful strings of William Thynne have never been approached\* by American builders, and the diapasons of various builders of other nationalities have never been equaled in America; but to offset this we can point to the general comparative excellence of most of the American voices, and to the incomparable beauty of a few American-made solo registers—witness the Wm. E. Haskell voices recently described in these pages.

\*Mr. Hope-Jones planned his string pipes on the principles of Mr. Thynne and he claimed to have ultimately succeeded in attaining the same results, which are still evident in the string registers of the Wurlitzer Unit Orchestras; though upon this matter we cannot venture an opinion because we have had no opportunity to adequately compare the products of the two men.—Ed.

But though we talk with reserve when discussing our tonal achievements, we can hold our heads high when we come to the discussion of our mechanical achievements; and this especially in the building of consoles.

Oddly enough, the man who gave America the seed from which has sprung most of the harvest of good console-making came from England. Robert Hope-Jones was a meteor in the mechanical organ world. The final years of his life were spent in association with a progressive firm of builders\*\* who have carried his ideas even further.

In the console shown in the accompanying photograph, the various divisions of stop keys or tongues are separated by metal partitions and when it is necessary there are added wood blocks

\*\*The Rudolph Wurlitzer Manufacturing Company.

to fill up space not required for the stop keys.

In the upper row of stop keys the first 14 control the Pedal stops; the next 19 control the Accompaniment; the 34th is the Piano Mandolin control; then comes a filler-block and 5 indicator keys showing the position of each of the crescendo pedals, above each of which is a piston for coupling these various crescendos to the Great Crescendo Pedal; the 5th key, standing by itself in its own partition, is for the General Swell; another wide filler-block follows and then come 22 keys for the Great, and 10 for the Bombarde Organ.

Reading from left to right, then, in both rows, the order of stop keys is: Pedal, Accompaniment, Solo (lower row only), Great, and Bombarde. And this would seem to be the most logical arrangement possible.

The smaller stop keys in the upper of the two rows immediately over the Solo manual are for the Echo Organ, which is played from the Pedal and Great; the first 3 are the Pedal and the remaining 10 are the Manual of the Echo Organ.

In the first row of smaller stop keys next above the Solo manual the first key is the 32' Diaphone on the Pedal Second Touch; the second is the 16' Bombarde on the Pedal Pizzicato Touch; the next group of 8 control the Accompaniment Second Touch stops and the eleventh is the Solo to Accompaniment coupler on Pizzicato Touch; the group of 3 are Great Second Touch stops and the next in order is the Solo to Great coupler on Pizzicato; the tongue standing by itself in one partition is the Bombarde Second Touch, and the final group of 6 are the various Tremulants.

The lowest manual is the Accompaniment, and next in order are the Great, Bombarde, and Solo. The three lower manuals each have a first series of 5 pistons set for pp, p, mf, f, and ff combinations, and a second set of 5 for special combinations. Pistons at the extreme right take the Tremulants off. The large oblong tablets at the left of the pistons are Suitable Bass tablets for the three manuals. The four sets of on-and-off pistons under the Accompaniment manual are, from left to right, Diaphone 32', Diaphone 16', Tuba Mirabilis, and Tuba.

The 5th Crescendo Pedal is the Master Crescendo to which the Echo shutters

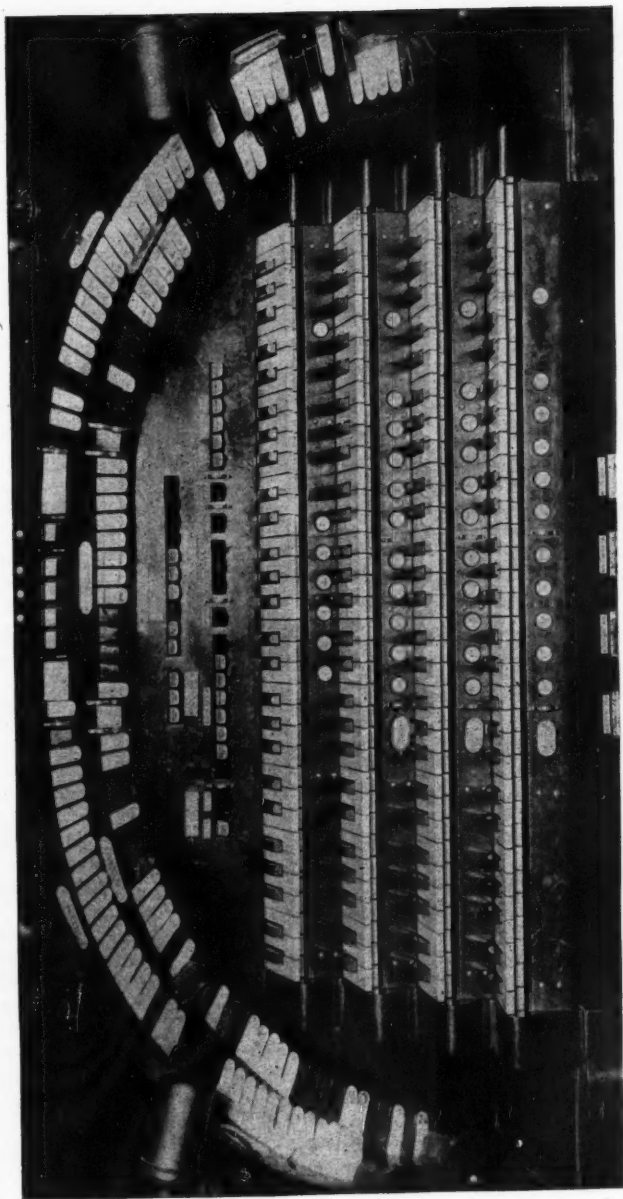
are attached at pleasure; the 6th is the Register Crescendo.

The 6 pedal pistons to the left control the Pedal Organ combinations; the three pedal levers to the right on the bottom row are for soft, medium, and loud Thunder effects. The two upper levers are on double touch and control the Sforzando effects, the first one bringing on all pipe registers on the first touch and adds percussion registers on the second touch; the second one brings on the first touch the Snare Drum, and adds the Bass Drum and Cymbals on the second touch.

The Suitable Bass idea is carried to its logical conclusion; we see no room for further improvement. For example, the Suitable Bass tablets are on double touch, the first touch bringing on a suitable pedal combination for only the actual manual combination being used when the tablet is first touched, while the second touch locks the tablet so that no matter what manual stop keys are used, the Pedal Organ automatically supplies a suitable pedal bass at all times. The operation of the Suitable Bass tablet may be broken by merely putting on or taking off any pedal stop key. The device is almost human in its operation, for in effect it recognizes that the player is dissatisfied with it the moment he changes a pedal stop, and it consequently ceases its control of the Pedal Organ.

In addition to this, the suitable bass idea is carried a step further and the manual pistons are all put on double touch, the second of which brings on a pedal combination to match its manual combination, so that one of the organist's greatest registrative problems is thereby solved. His pistons are either strictly manual pistons or they are, if he uses stronger pressure, manual-and-pedal pistons. There are times when this manual-and-pedal idea is of assistance to the player, and there are other times when it is destructive of all art in registration; the organ that is built with its manual pistons in the form of manual-and-pedal pistons, as a consequence of which the organist is constantly disturbing his Pedal Organ whether he wills it or not, is tremendously handicapped.

One of the factors of prime importance in this perfected console is the semi-elliptical arrangement of the stop keys which not only allows for a great increase in the number of stops conveniently



THE WURLITZER CONSOLE OF THE COLISEUM THEATER OF SEATTLE

placed in the console but also renders the extreme left or right tongues easily within reach of the opposite hands. In this example there are in the neighborhood of 150 stop keys; compared to a stop-knob console of a similar number of stops, its convenience and beauty are at

once forcefully apparent. But let us remember that he who perpetuates the ungainly and inconvenient stop-knob console is not the builder who builds it but the player who specifies it; the builder must of necessity give us just what we demand.

## A Great American

Born in Belgium: Gaston M. Dethier

SIDNEY C. DURST

WE HAVE had living and working among us during the past twenty-five years a quiet unostentatious man who "bloweth not his own horn", yet is one of the greatest and most original organists of our day. He anticipated in our country the free pianistic and orchestral style of organ playing that is to-day looked upon as the desideratum. And yet this style has never degenerated with him into that of mere orchestral imitation, but has remained essentially organistic, and essentially fitted to the genius of the instrument.

Gaston Marie Dethier was born in the noble Belgian city of Liege, April 19th, 1875. His father being teacher of composition in the Liege Conservatoire, Gaston was entered there as a student at the age of seven, and his progress being so remarkable he was awarded in open competition the position of organist in the Church of St. Jacques shortly after his eleventh birthday. At the age of seventeen he was graduated with the highest honors, winning the first prize for harmony and fugue, the gold medal for piano, and the gold medal "by acclamation" for the organ, the highest distinction possible for a pupil. When fourteen years of age he had the rather unique honor of making his debut at Malines with the inaugural recital on the first tubular-pneumatic organ built.

He came to the United States when nineteen as successor to Bruno Oscar Klein at St. Francis Xavier's Church in New York City, being recommended by Guilman, though not a pupil of the master. For fourteen years he worked there and brought the choir to a high state of perfection, but the demands for his services as teacher, recitalist and composer, becoming more and more pressing, he

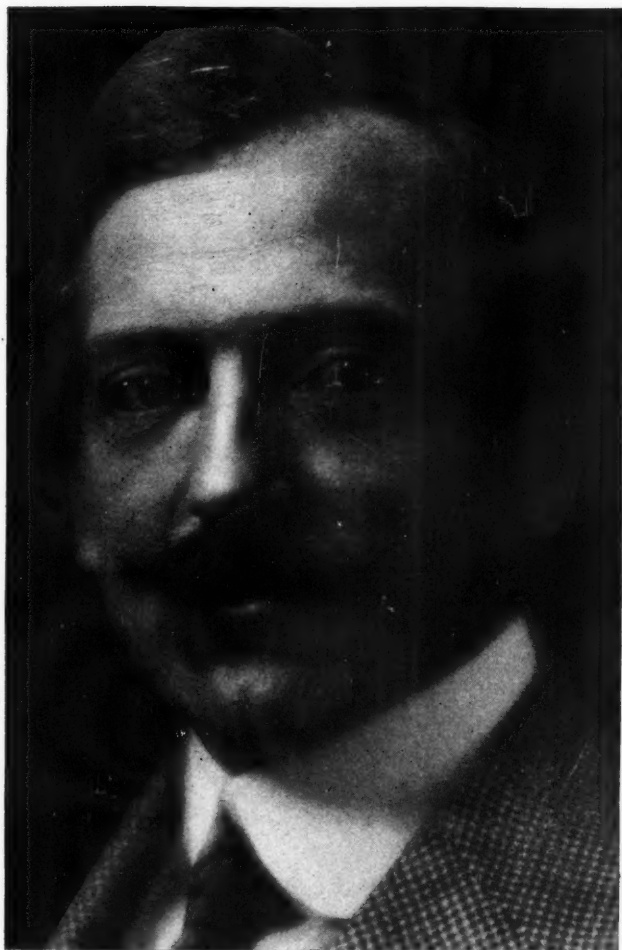
relinquished the post, and since the formation of the Institute of Musical Art, has been one of its most valued and popular teachers. His devotion as a teacher has been so great that he has of late years largely given up his concert appearances, much to the regret of those who know him. As a teacher he is unsurpassed, not only giving completely of himself during the lesson hours, but constantly "dropping in" on his pupils during their practise hours when, as he quaintly expresses it, "they are in trouble". No infinitesimal point of touch, technic or phrasing is overlooked, and an hour spent with him is a delight and an inspiration to the most accomplished of organists.

But the object of this article is to talk of the compositions of Mr. Dethier, not of the man, the virtuoso, the teacher, or the pianist—for a wonderful pianist he is also.

To my mind, his greatest composition is the ALLEGRO APPASSIONATA, and no better resumé of it in particular, and of his compositions in general, can be found than the following from a letter to the writer:

"About my compositions I can only say that the main ideas are spontaneous expressions of sentiments and feelings suggested either through the reading of various books or the circumstances and surroundings in which I find myself. I never write unless strongly urged by a desire to dilate my heart and mind. Most of my compositions, as you have noticed, are of a rather happy mood. But I am an optimist, and if I have occasionally reasons to feel downcast, I succeed in dispelling the gloom by bringing to my mind pleasant recollections, and it is these happier thoughts which find expression in my music.

"Only once, I think, did I abandon my-



GASTON M. DETHIER

self to sadness; it is in my ALLEGRO AP-PASSIONATO, which reflects what I felt during the war; as my imagination pictured the once peaceful happy Belgium devastated, its people—my parents among them—suffering starvation and the mental agony of uncertainty regarding their fate. My heart throbbed with compassion at the thought of their woes, and with anger and fury at my impotence to help them. But this sentiment soon recedes before my optimism. The second theme suggests the contemplation of the conditions which existed when I last visited my family; the quiet joy of home life, the welcoming friends, the picturesque country where my BROOK began its gurgling. The realization of what has taken place since, overshadows the picture, and my soul is again filled with sentiments of grief, wrath, desires of vengeance. But the thought of that indomitable spirit which animated the Belgians, and their unshaken hope of rehabilitation, conquer and the composition ends with the second theme, which now is like a song of victory, of unbounded joy."

Those who have heard Charles Heinrich play this work (it is dedicated to him) can testify to the great heights of inspiration reached. Technically and musically it is only for artists of the first calibre.



I rank second the PASSACAGLIA, which was awarded the first prize at the Music Teachers National Association in 1897, when its composer was only twenty-two. It is not strictly contrapuntal, though enough counterpoint will be found to satisfy the most exacting, but each variation is a piece of consummate modern art in which the contrasts are well managed and the interest constantly increased until the final peroration in the Handelian manner. Why we do not see this superb

work on more programs is to me incomprehensible, for it contains every thing a virtuoso who is also an artist and a musician could desire, and it is so very melodious that it is sure to please.



Third I would place THE BROOK, which is too well known to need analysis from my pen.\*



Fourth I would place the FESTAL PRELUDE in F, which begins with a melody of strongly marked rhythm leading to a superb climax on the twenty-eighth bar where it appears on the pedals. Through the next forty-eight bars this theme is developed with interest unflagging, and then after five intermediary bars comes a new idyllic second theme in D major, whose development, with constant changes of color and key, occupies some forty-five bars and leads to a return of the principal theme, this time in D major. The second theme is then heard again in G, and after a couple of pages of ingenious thematic work ending in a brilliant cadenza, the first theme reappears in the pedals and the piece ends in a blaze of glory that must please any virtuoso and his audience.



Next, for solid musical worth belongs the well known PRELUDE in E minor, with its classic introduction in sixteenths, its march-like middle section, and its noble climaxes, particularly the final one

\*A complete review of this composition will be found on page 142 of the April, 1919, issue of this magazine.—Ed.

with the counterpoint in the pedals. No better introduction for a recital or a festival service is to be found in modern organ literature.



Sixth and seventh I should place the VARIATIONS on an Ancient Christmas Carol, and the fantasy called CHRISTMAS, with the brilliant Variations on Adeste Fidelis. Dethier excels in the Variation form and both of these pieces form splendid studies in registration. In fact all through his works the registration marked is that of a master, and much can be learned from them in that regard.



Numbers eight and nine on our list we assign to the SCHERZ and the ALLEGRO GIOIOSO, two charming bits of airy-fairy writing, calling for finished artistry and the fleetest of fingers, and the dainty MINUET shall be number ten. This is most Mozartean in style but modern in its development, and is a thankful bit for a concert program.



This concludes the list of the big pieces requiring a finished technic and great artistry, unless we include the PROCESSION SOLENNELLE, which I'll confess does not appeal to me, and the THEME VARIATIONS ET FINAL, and the PRELUDE SUR LES DIES IRAE, both of which were published in his boyhood days in Liege and are well nigh impossible to obtain now.

Of pieces of lesser difficulty and within

the powers of less finished players I should place first the ANDANTE CANTABILE (Modern) with its lucious melody played on a four foot stop with the pedals—a melody "such as one writes only in one's youth", as Mr. Dethier characteristically remarked to the writer. The ANDANTE GRAZIOSO (Ancient) could have been written in the time of Bach or Handel, as also could the lovely ARIA—no modern composer has caught the ancient style more perfectly than he.

The NOCTURNE asks for a good legato style and rather dependable fingers for some of the accompaniments, as also does the INTERMEZZO, but they both repay the work they require, as they are downright pretty.

The LIEB is another lucious melody like the ANDANTE CANTABILE, but this time in the manuals. It is almost Italian in its purity. The ELEGY is not difficult for the fingers but demands deft manipulation of the stops, as also do the PASTORAL SCENE, and the CANTILENE PASTORAL. As studies in registration they can be most highly recommended, as can also be the IMPROMPTU and the ALBUM LEAF with their Chopinesque flavor.

There are only four pieces of Dethiers that I should call easy, and they are all fresh and beautiful, and most useful for the church service. These are the REVERIE, BARCAROLLE, PENSEE PRIN-TANIERE, and AVE MARIA. Players of very moderate technic can enjoy them and find in them all of the happiness and brightness of his more difficult works. Two very charming little pieces are published by G. Schirmer, all the rest of his American works are from the press of J. Fischer & Bro. These two, CON AMORE, and GAVOTTE, display the same characteristics as the other compositions and are well worth playing.

To sum up, we see in Gaston M. Dethier a composer for the organ whose works are both pleasing and written with great art, whose appeal is not only to the virtuoso, but to the church organist, and above all to the earnest student of organ playing, for we may search far and wide for compositions that contain in a greater degree the true essence of organ playing with all of its modern manifestations of touch, phrasing, technic and registration, not to mention that indefinable something that we know as the Spirit of Music.

## A Great American

### Born in Italy: Pietro A. Yon

S. WESLEY SEARS

**I**N AN interview printed in a prominent musical weekly about a year ago Mr. George Fischer said, "In reciting the names of modern musicians in America who are foremost in upholding the dignity of liturgical music perhaps Pietro A. Yon, the distinguished organist and composer, stands out most clearly in the minds of musicians." Mr. Fischer might have gone further and said that in reciting the names of modern musicians in America who are foremost in upholding a high standard of virtuoso organ playing perhaps Pietro A. Yon stands out most clearly in the minds of musicians; and that in reciting the names of modern musicians in America who are foremost in upholding a high standard of composition perhaps Pietro A. Yon stands out most clearly in the minds of musicians. For this Pietro A. Yon, organist of the Church of St. Francis Xavier, New York City, is a very gifted and versatile young man.

An Italian by birth, having first seen the light of day in Settimo Vittone, Italy, on August 8th, 1886, he is an American by choice—and a good American he is too. In talking to me about eighteen months ago, shortly before what I am quite sure he will acknowledge to be the most important event in his mature life (I refer to his marriage) he said that he had thought of returning to his native Italy for a short visit, but some of his friends informed him that no one could go to a foreign country unless he had business there, so he had to forego the pleasure of seeing his Piedmontese home. In telling me about it he said (and I feel sure there was no affectation in his remark) "I don't care, for I would rather be an American citizen than be permitted to visit Italy this year."

Now how shall we classify Pietro A. Yon? as an Italian composer or as an American composer? Let us consider for a minute. Is there such a thing as a typically American mode of serious musical expression? Is there a typically American singer, pianist, organist or composer? Is there a typically American art of any kind? Is there any modern

or comparatively modern art exclusively national? I feel inclined to say no. Art now is and must be universal at its source, and individual, not national, in its expression. The steamer, the railroad, the telegraph, the cable, the flying machine render it impossible for any civilized nation to be wholly insular, and no nation not entirely insular can have a *sui generis* art. The singer, the pianist, the organist in any country is influenced by the art of the visiting foreign born singer, pianist, and organist, and the composer most of all is influenced by the music of foreign composers which he hears and reads almost daily.

Where would English music be were it not for the influence of Handel and Mendelssohn? Does not the best French music of to-day bear witness to the supreme genius of the German Wagner? Does not modern Italian music bear witness to the influence of the same great German? Has German musical art not been greatly enriched by the influence of the melodic beauty of the early Italian composers? Does Mozart's music not owe some of its grace and beauty to his early years in France and Italy? Would Handel have written some of his exquisite vocal solos had it not been for the influence of sunny Italy? Would we have had Mendelssohn's two great symphonies without Italy and Scotland?

What then constitutes an American composer, an English composer, a French, German, or Italian composer? One who was born in one of those countries and composes there regardless of from whence may have come his inspirations and ideals? Or one who may have been born in one country and migrated to another where he lives, moves, has his being, and composes? I incline to the opinion that one represents a nationality just as much as the other, or, rather, that one represents a nationality just as little as the other. The foreign born's love for his mother country may remain, but his mind and manners, chameleon like, adopt the hue of his surroundings. The native born loves his country but is strongly influenced by what he reads, sees, and hears.



PIETRO A. YON

If a man be born in America, study in Germany, and live in France, what kind of music does he write? If a man be born in England, study in France and Germany, and live in America, what kind of music does he write? If a man be born in France, study there, study in Italy also for several years, and then return to France to live, what kind of music does he write? If a man be born in America, study here, gain his knowledge of form by studying the works of Bach, Handel, Haydn, Mozart and Beethoven, and his knowledge of orchestration by studying the works of Wagner, Strauss and Debussy, what kind of music does he write?

Music has been termed the universal language, not only because it appeals to almost every human being, but also because in all civilized countries it has the same alphabet (the notes of the scale), the same words (chords), the same grammar (theory), and the same rules of form and composition. Therefore, when a man whose training has been along cosmopolitan lines, composes he simply composes music, not American, French or Italian music, but just music.

So Pietro A. Yon, an Italian living in America, writes neither Italian nor American music, but cosmopolitan music, differing in all probability from what he might have written in Italy because of the different environment, just as one may have a certain kind of emotional exhilaration or inspiration at the seashore, another amongst lofty mountains, still another in a quiet and peaceful valley, and yet one altogether different on an arid plain. His medium of expression remains the same, but not so the source of his inspiration. And Yon's music is loved in America, France, and Italy, and everywhere it is heard and known. The Englishman who claims that he is neglected in his own country simply because he is English is wrong. The Frenchman who claims that he is neglected in his own country simply because he is French is wrong. The American who claims that he is neglected in his own country simply because he is American is wrong. Subject to certain modifications I think I may safely say that the composer who is neglected in his own country is neglected in every other country because, however excellent his music may be as to work-

manship, it does not possess that intangible something which makes it appeal to the heart, and music that does not appeal to the heart is not music but tonal mathematics.

In America there is more likely to be truth in the claim of neglect than in any other country for many reasons, chief among which Mr. Yon believes to be the fact that we have no great national conservatory where talented pupils may be trained without cost to them or their parents. France recognizes the value of music as an educational influence as well as an art, hence the *Paris Conservatoire*. So also does Italy, and Mr. Yon states with great pride that his musical education at the Italian Conservatory cost him exactly \$1.00 a month. Is it not a fact that most very gifted creative musicians have been born of poor parents? Therefore, if we wish to have great native composers, should there not be some arrangement whereby our talented youth may be thoroughly trained in music without an expense that would impoverish them and their families?

Of course there are other reasons for this apparent neglect of the American who writes music, a very important one being that all of our great operatic conductors and nearly all of our great symphony orchestra conductors are foreigners who either do not have the time or will not take the time to familiarize themselves with what is being done by resident composers to learn whether it is worthy of public performance with other works of acknowledged merit. However, I have read somewhere that "Truth crushed to earth will rise again," so our native composer will have to be satisfied with the knowledge that if he has a message of real musical import to the world it will be discovered and heard, not because he is an American musician, or an English, French or Italian musician, but because he is a cosmopolitan musician with a worldwide message. A musical message that is not worldwide in its scope has no permanent value except as it may pave the way for greater things or show the composer to be a man well versed in the technic of his art, and there are plenty such in all countries.

England is full of men who can write simple, double, triple, and quadruple counterpoint, eight-part choral fugues with independent orchestral accompani-

ment, and sixteen-part choruses, but not a half dozen who have as yet said anything that the great world accepts as vital.\* Her musicians seem to be essentially scholastic. They have devised an elaborate system of examinations whereby a man who has the necessary mentality may become a Mus. Bac., Mus. Doc., F. R. C. O., L. R. A. M., F. G. C. M., and enough other kinds of a musician to exhaust two or three complete alphabets in enumerating his degrees. Whether all this theoretical work develops real musicianship or merely develops a high academic standard is decidedly open to question. At any rate they are preparing the soil for other and even greater men when training a man to be a genuine musician shall be considered of more importance than fitting him to pass examinations. The consensus of opinion seems to be that Edward Elgar (a self-taught man) is the greatest composer that she has produced since the time of Purcell.

And this brings up a very interesting question—has a man's religion anything to do with the vitality and beauty of his music? Was it by chance that Beethoven, a Catholic, wrote better music than the Protestants of his time? Was it by chance that Rheinberger, a Catholic, wrote better organ music than any man that had preceded him since the time of Bach? Is it by chance that Elgar, a Catholic, writes better music than most of his brethren in Protestant England? Is it by chance that the Catholics of France and Italy and the Orthodox Catholics of Russia write more vital and interesting music than the Protestants in England and America?† Is Protestantism inimical to true art? Does a Sacramental Religion develop a more emotional temperament and a more vivid imagination than a mere system of morals based upon the Decalogue and the teachings of the New Testament?

But I have gotten away from Pietro A. Yon, and this is a good time to return to him, for he is a devout Catholic, a most remarkable organist, and a composer of the very first rank. As regards his organ playing I cannot do better than to repeat what I said of him in an article

published in a music journal two years ago:

Mr. Yon's program, which consisted entirely of works by modern Italian composers, was a long one, and the fact that the large audience gave him its undivided attention for an hour and forty-seven minutes is proof positive of his skill in handling the king of instruments. In speaking of his playing one can use superlatives only, for his technic is perfection itself, his taste, phrasing, and registration are impeccable, and he fairly radiates temperament and brilliancy with every note. Fred Archer, the one-time organist of Carnegie Institute, Pittsburgh, is credited with having said that "any fool can depress an organ key but it requires an artist to release it." Judged by that standard alone Mr. Yon must be ranked among the very greatest organists now living, as the clarity of his playing is one of its outstanding features, each note of his arpeggios and runs (some of the latter played with almost incredible rapidity) being as clean cut and sparkling as a diamond. I have heard most of the great French, English and German players of the past twenty years, and cannot recall ever having listened to anything more beautiful or clearly defined technically than Mr. Yon's playing.

Mr. Hamilton C. MacDougall says that Yon, like all really great executants, combines the masculine and feminine traits in his playing, which is true; for in bravoura work he is as vigorous as an athlete, while in softer numbers he is as gentle and tender as a woman.

Those who know Yon merely as a concert organist of surpassing brilliancy might be surprised to see the wonderful restraint he exercises over himself in playing a Mass or Vespers at St. Francis's, when the organ furnishes a subdued and beautiful background for the singing of his choir—never a noisy note, never a combination that does not seem to fit in with the sense or mood of what is being sung. In each instance that I have heard him in service the music has been of his own composition, and right here I want to say that Yon's claim to permanent fame will in all probability rest quite as largely with his choral compositions as with those for the organ. They breathe the spirit of Palestrina and the modern feeling of a Cesar Franck without any of the latter's austerity. So long as men like Yon write for the Church one need fear no deterioration in the quality of Church music due to the Moto Proprio of November 22, 1903. Many of his works are based upon Plain-song melodies already beautiful in themselves, and glorified and made still more

\*This refers to music of large dimensions such as symphonies, symphonic poems, operas, etc. In lesser forms, such as service music, cantatas, part songs, and light organ music, there are many composers who are doing magnificent work.

vital by the skill with which he has developed them. Take his *MISSA REGINA PACIS* and glance through it. I know of nothing more simple or lovely in the way of church music, always interesting, at times thrilling, causing one to believe with the heart rather than with the mind the eternal Mysteries of the Faith.

I should like to analyze some of Yon's music, but it would have no place in an article such as this, so I shall satisfy myself by referring to a few of his finest numbers. Take for instance his *Ave MARIA*, which comes arranged for male as well as mixed voices. There is no lovelier setting of these words in the whole realm of music. Get a copy and look through it. What a straightforward little melody! What simple harmonies! What a churchly and devotional spirit! A true prayer, not an anthem. Or his *JERUSALEM SURGE* for male voices. How easy and yet how tremendously thrilling! Or the *VICTIMAE PASCHALI* for mixed voices; note the beautiful sudden change from E Major to C Major at the top of the fifth page, the triumphant alleluias for soprano solo on the sixth page, and the truly overwhelming grandeur of the alleluias for full choir on pages nine, ten, and eleven. It is an achievement to have written these three numbers only, yet they represent but a small portion of the choral works from the fertile mind of this young man, all of which will repay much study, for they are works of true ecclesiastical musical art.

His compositions (many still in manuscript) include twenty-one masses, one hundred motets, numerous piano pieces, several symphonies, and between thirty and forty organ pieces. In writing for the organ Yon displays a consummate knowledge of just what the instrument can do. His works are scholarly, and, more than that, they are spontaneous and sparkling. As the man who writes for the orchestra is constantly evolving new combinations of instruments to produce tone colors before unknown, so Yon in these organ pieces frequently indicates a registration which produces a color—and a beautiful one—hitherto untried. In other words, he is an innovator, a searcher for new effects, a genius.

These organ pieces are so well known to every player and to every one who reads *THE AMERICAN ORGANIST* that it is quite unnecessary to call attention to

any of them, but I cannot refrain from mentioning the *FIRST CONCERT STUDY*, which, in addition to being one of the best pedal studies imaginable, is a recital piece worthy of a virtuoso; and the *SONATA CROMATICA*, which is one of the most interesting organ sonatas by a modern composer; and *CHRISTMAS IN SICILY* and *GESU BAMBINO*, little gems for the present-day organ. And, last of all, his *Concerto Gregoriano*.

There are very few concertos for organ and orchestra, and I have no hesitancy in saying that the *CONCERTO GREGORIANO* is the finest ever written. Unless one has heard it played he can form no idea of the wonderful skill with which Yon has harmonized and contrasted the colors of the organ and the orchestra. Ordinarily, after hearing the orchestra the organ has a more or less lifeless sound, but so skillfully has this orchestration been done that the organ seems as full of life as the orchestra itself. Mr. A. Walter Kramer says of the *Concerto*:

There is everything in it; fine music, superb musicianship, and a wonderful opportunity for a skilled concert organist to enjoy himself after he has given it serious study. What more could one ask? Do the modern piano or violin concertos offer as much? If so, we have not seen them.

But Mr. Kramer omitted to say that in addition for furnishing a fine opportunity for a skilled organist to enjoy himself the *Concerto* affords a still greater opportunity for enjoyment to the audience which has the privilege of listening to it. And all of our leading orchestral conductors should find a place for it upon their programs during the concert season just opening. It would be ever so much more refreshing and edifying than a constant repetition of the same old concertos for violin or piano with orchestra; not that these concertos are in the slightest degree uninteresting in themselves, nor that they will not bear many hearings; but we have all heard these works of Mendelssohn, Schumann, Liszt, and Tchaikowsky so frequently that, splendid as they are, it would be a relief and pleasure to have something new, especially when that something new is such a masterpiece as the *Concerto Gregoriano*. May its brilliant composer live long and prosper, and may he rise to ever greater and greater heights.

# THE CHURCH

## A Call

THERE is much need for a candid but generous review of the Church Service. Men and women are giving of their very best to the cause of the public Church Service, and in many cases they are working under stupendous handicaps, while in nearly every case ideal conditions for their work are only idle dreams and not actualities. Under this circumstance it is not surprising that many mature musicians hesitate to undertake the review of a Church Service and offer excuses rather than coöperation.

But THE AMERICAN ORGANIST has fortunately secured the coöperation of a few braver souls and is presenting a few Church Service Reviews in each issue for the next few months in the hope that the possibilities of such frank and mild criticisms will be appreciated at their full value and that consequently the church musicians of other cities than Philadelphia will arouse themselves to the task.

A Review is always helpful; but the Reviews in these columns are intended to be suggestive to the general reader rather than to the specific organist whose work is being reviewed. Without criticism, Art stagnates; so long as review and criticism could be repressed, monarchies were safe; so long as reviewers and critics were excommunicated, the religious systems of by-gone ages could continue. But once the minds of independent men and women began to exercise their God-given function of independent and common-sense thought, immediately a new age began to dawn and every step of the world's progress in every direction was built upon the destruction of some erroneous idea, some false conclusion.

The Church Service is not yet divine, and hence has its quota of mistaken idea and misdirected energy. Kings did not lead the way to Democracy, nor are the ministers leading the way to a revitalized Church—the very foundation of the entire human universe. Let us at least subject ourselves and our own efforts to fair and kindly, though unflinching, scrutiny. And when a competent church musician is asked to contribute his mite to the miles of progress we hope yet to achieve in Church Services and Church Music, let him respond with his best endeavors, not his best excuses. Even the poorest service in all churchdom contains enough of the germs of good ideas to make an article helpful to all those interested in the church and its progress; the field is ripe for the harvest, and the tares in the wheatfield need not deter us.

The things we need to include in our Church Service Reviews will certainly consist of information as to the hymns, how they were played, *semper fortissimo* or with attempts at

congregational interpretation, whether they were effective that way, how they could have been improved, how the attacks were secured, whether they were good or ragged, what the organist did between the choir's last note of one verse and its first note of the next, whether they sang in unison or in harmony, whether an Amen was the invariable ending of every hymn, the effect it gave on a disinterested observer; and then the sermon: was it a lecture on bibliography or an attempt to make men think upon subjects that will make life richer and more Godlike? was it of fitting scholarly excellence or was it distressingly mediocre? did it damage the Service or enrich it? Were the organist and minister in accord? That is, did they both agree on a service of worship? or did the organist try to present worshipful music while the minister tried to make an effect? or perhaps the minister tried to devote the hour and a half to religious ecstasies while the organist treated the church as a community center, a sort of hub around which all uplifting agencies should revolve and from which all pure impulses and refining energies should emanate? Is the organist doing his share? and is the minister doing his? Perhaps the clergy is unconsciously perpetuating the doctrine of the Divine Right of Ministers, a doctrine Mr. William Hohenzollern once used with the change of but a mere word? It is time to ask where we are going, and why we are going there. It is time to find out if we are going in the right direction, and getting anywhere.

The Church Service Review will help, just as the review of the drama has helped the stage, the review of the concert has helped the symphony orchestra, the review of the song recital has helped the singer. The only things needful, in preparing such reviews, are: detailed observation and its resulting record; a purpose to achieve good; and the ability to measure values and keep an eye on the logical instead of the traditional.

Excuses are a waste of time. The most poverty stricken church service in all the land presents more than sufficient material for a constructive criticism that shall be practically helpful to at least one thousand readers of these pages. Isn't that call worth answering?—Ed.

## A Good Motive

ALL who have meant good work with their whole hearts have done good work. Every heart that has beat strong and cheerfully has left a hopeful impulse behind it in the world, and bettered the tradition of mankind.—Robert Louis Stevenson.

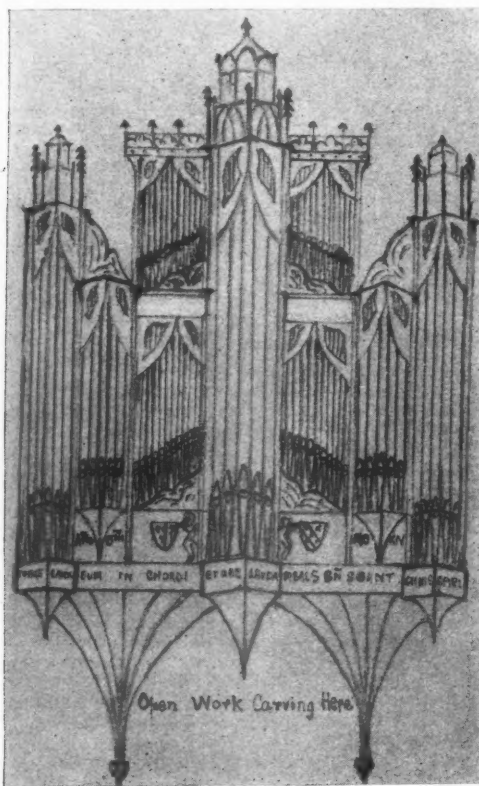
## An English Village Church

ERNEST E. ADCOCK

**D**URING a stay at Lowestoft, a seaside resort and fishing-port on the coast of Suffolk, I had the good fortune to visit the extremely beautiful little church at Lound, which is a village five and a half miles to the north-west of that town. I was so charmed

Laynes, M. A., and his mother. The walls are of plaster, covered with a most beautiful and enduring white-wash, but on the north wall of the nave, in its time-honoured and accustomed place, is an exquisite St. Christopher bearing—as the name of the saint implies—the Christ child on his shoulder.

Separating the chancel from the nave is a splendid rood-screen of very elaborate design,



ORGAN CASE

with what I saw there, that I wish to record my impressions in the pages of this magazine, in the hope that they may arouse in readers some small part of the interest which I myself experienced.

Viewed from the outside, there is nothing to mark Lound Church above hundreds and hundreds of others to be found scattered about all over the English country-side. The edifice consists simply of a nave and chancel, with a round tower at the west end, and is Gothic in style. The registers, or written records, date from 1695, but of course the church itself is much older than that, and probably dates from the 15th century.

Within, however, the building is a perfect gem from end to end, having been refurnished and decorated in 1914 largely through the generosity of a former rector, the Rev. B. H.

decorated in gold and colors; and, crowning the ancient and beautiful font, is a lofty, tapering, gilt canopy, which is also of rich design.

The seats are of dark oak and provide accommodation for 200 persons, but whilst the windows of the chancel are filled with good modern stained glass in memory of a former rector, those of the nave contain plain glass. The interior is thus beautifully light.

Great lover as I am of the King of Instruments, it was of course the organ which attracted most of my attention, and so struck was I with it, that, being unable to get a photograph, I took the trouble to make a rough sketch of its case which is here reproduced for the benefit of readers of *THE AMERICAN ORGANIST*. I do not claim that the proportions and details of the drawing are absolutely correct, as I am but an indifferent draughtsman;

but the sketch is sufficiently like the original to give some idea of its beauty. The instrument is placed in the upper part of the tower arch, and its case is not only elaborately carved, but is also beautifully decorated mainly in dark blue and gold, with small splashings of red, white and green in some parts. The Latin text along the impost is Psalm 150—"Praise Him in the sound of the trumpet, praise Him upon the strings and pipe."

The organ itself was built by Messrs. Harrison & Harrison of Durham, a firm which has come rapidly to the front in England during the past few years. Its tone and mechanism are alike admirable, and the following is its list of registers:

GREAT	SWELL
16' Bourdon	8' Violin Diapason
8' Open Diapason	Liebllich Gedackt
Claribel Flute	Echo Salicional
4' Harmonic Flute	Vox Angelica
Octave	4' Gemshorn
	8' Cornopean
PEDAL	
16' Sub Bass	
Liebllich (Gt.)	
8' Flute	



EXTERIOR

The architect responsible for the internal arrangements and appointments of the church was Mr. J. N. Comper, who has done good work elsewhere; notably at St. Ethelburga's, Bishopsgate (London) and Mundford Church (Norfolk), where there are splendid organ cases designed by him. Curiously enough, I guessed the Lound case to be his work, and was much pleased to find, on inquiry, that I was correct in my surmise.

At present the colors on the wood-work are somewhat bright, but time will mellow them down and our children's children will say "What beautiful work!"

This, therefore, gentle reader, is just a peep into one of the many many beautiful little churches of which England can boast; and I trust the perusal of these lines has given you as much pleasure as the writing of them has given me. What I wish particularly to impress on you is, that not alone do our grand old cathedrals, abbeys, and collegiate churches teem with interest, but also the far greater number of smaller and apparently insignificant ones.

## Christmas Corals

### Clarence Dickinson's Series

#### LATHAM TRUE

IT IS interesting to trace the derivation of such words as Carol and Ballad, for to them, as to similar words, still clings so much of their early atmosphere that we must make the effort to visualize something of their early environment if we hope to appreciate to the full the priceless heritage they bring to us. Going back through the Old French word CAROLE, which in the meaning of either singing or dancing has passed into most of our modern languages, we find the Latin CHORULA, which is the Romanized form of a similar Greek word meaning a flute player who accompanies chorus dancing. This transports us in imagination to

" . . . the morning of the world,  
When earth was nearer heaven than now"

and the gods were so friendly that they sported on earthly meadows and might be met almost any day if only the capricious Tyche condescended to smile upon one.

There was real incentive to gayety in those days; but now, alas! the gods have withdrawn themselves so far from the smoke-be-grimed and noise-be-punctured atmosphere of earth that we grown-ups never see them at all. It is the children alone who live in the light of the first sunshine and catch occasional glimpses of the gods, and it is they alone, therefore, who truly carol.

Another derivation brings to us the familiar Latin word COROLLA, a ring, and hints at dancing in a ring, as the children do. In any event, therefore, carol stands for joy and suggests gladsome singing or dancing. Its later significance of religious exaltation in song is a natural limitation due to the sterner demands of Christianity and the climatic rigors of a bleaker north. It is appropriate, then, that we should celebrate our festal occasions by the singing of carols; for, as Herrick wrote, three hundred years ago,

"What sweeter musick can we bring  
Than a caroll, for to sing  
The birth of this our heavenly King?"

The festivities of Christmas, or Christ-mass, were engrafted upon those of a pagan holiday of deep religious significance. This accounts for the dualistic nature of the early carols. In some the theme is the commemoration of the nativity of Jesus of Nazareth, in terms of ecclesiastical orthodoxy; in others we find a frank pantheism, God everything and everything God, in which the newly-born season of lengthening days is identified with the newly-born redeemer of physical life upon earth (in paganism the sun) its association with Jesus being mainly fortuitous. The heathen element lends joviality, the Christian element solemnity to these early carols. Those of heathen origin are somewhat secular ballads, whose endless verses describe, as was the wont, the feelings

of the populace; while those of Christian origin are simple hymns, whose freer ballad style—like that of our own so-called "gospel" hymns—points to an origin outside the cultural influence of the church. Both alike are typically folk-music.

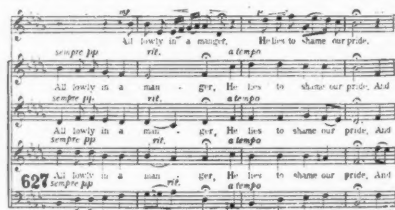
The first collector and publisher of ancient carols recorded in history seems to have been Davies Gilbert, in 1822; and since that time many collections have been made, one of the most familiar and popular being the carols of Gevaert's *COLLECTION DE CHOEURS*. From time immemorial carol singing has been a traditional part of the English celebration of Christmas; but in this country it is only within comparatively recent years that choirs have to any considerable extent discarded the older-fashioned Christmas anthem in favor of the carol, ancient or modern. The carol is not necessarily better music than the anthem, though many of the anthems written for Christmas and kindred occasions have a suspicious flavor of pot-boiling. It is merely that return to the simpler ingenuousness of the carol relieves the service of a weight of sophistication that somehow seems out of harmony with the celebration of a humble birth in a manger.

Of American musicians who have striven to meet the demand of choirmasters for satisfactory arrangements of ancient carols and a liberal supply of modern ones, none has been more successful than Clarence Dickinson of the Brick Presbyterian Church, New York, whose name, wherever found, is a guarantee of painstaking work. Some of the carols in the Dickinson collection (published by the H. W. Gray Co.) are practically reprints from the Gevaert collection, and a few are harmonizations from the pen of a Max Reger or some other skilled harmonist; but fully sixty per cent. of the number have been adapted and arranged by Dr. Dickinson himself, whose excellent judgment, technical resource and practical insight into the needs of choirmasters are evident on every page. These carols range in time from the Fourteenth to the Twentieth Century and are of varying degrees of difficulty. A few require as many as six or eight real parts, and in a number of instances the editor has written additional parts for violin, violoncello and harp; but most of them are easily within the technical attainment of an ordinary quartet or chorus.

It is obviously unnecessary to enter into a detailed analysis of each of the twenty-five or thirty carols included in the Dickinson collection, for, as would be true of any group of folk-songs of a given type, there are many that possess similar characteristics with but few points of difference, and a detailed description would involve monotonous repetition. I shall select a few, each one, it seems to me, typical of the class to which it belongs.

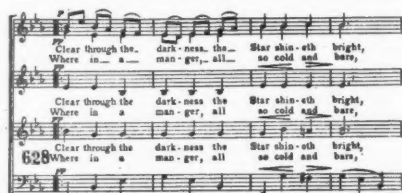
One of the earliest in point of time is a carol of the fourteenth century, *O COME, YE CHILDREN*, a gem of rare simplicity and the naïveté of the true carol. Its musical sentences are ten measures in length, and undoubtedly it is this peculiarity of form which emphasizes its impression of antiquity. A carol of the Sixteenth Century, *IN YONDER MANGER*, is similar in style. Both are exquisitely harmonized. A third carol, more solemnly festive and choral-like than those

just mentioned, is *THE SAVIOUR CHRIST IS BORN*, by PAUL FEHRMANN. The middle sec-



tion consists of a florid soprano obbligato part against the dignified choral of the choir.

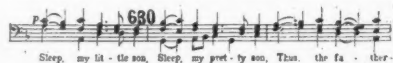
Of arrangements from the works of composers who have won fame in larger musical forms, *O FAIR, O WONDERFUL HOLY NIGHT*, from WEBER, is one of the most satisfactory. In fact, it is wholly charming. Then there are numerous folk-songs, such as *BETHEHEM*, a Glatzian folk-song composed by CHR. SCHUBART, and *THE SHEPHERDS' CHRISTMAS SONG*, an Austrian folk-song of the first decade of the Nineteenth Century. While these may be somewhat monotonous in rhythm and trite in harmonic and melodic progression, they are true to type and each preserves a distinct individuality. Similar but rather more pretentious is a traditional Bohemian cradle song, *STILL GROWS THE EVENING OVER BETHLEHEM TOWN*, which



is a Christmas lullabye of unusual loveliness. Another traditional cradle song hails from Hayti, and is considered by some the finest carol of the entire collection. It is entitled *JESU! THOU DEAR BABE DIVINE*, and it strikes an ex-



quisite chord of maternal tenderness. A *CHRISTMAS CAROL* of the Seventeenth Century,



harmonized by Reger, demands for performance six parts—two sopranos, two tenors, alto



whenever tenderness, compassion or mystery needs to be thrown into relief against a dramatic background; then is Dr. Dickinson at his happiest. And he obtains his effects by the simplest of formulae—by contrasting diatonic with chromatic harmonies. This slipping down chromatically—which Dr. Dickinson employs similarly in *THEY ALL WERE LOOKING FOR A KING* and elsewhere—might, in the hands of a less painstaking composer, degenerate into a mannerism; but there is no denying its effectiveness in this particular sequence, where it is so well done that it almost brings the tears to one's eyes.

The true spirit of Christmas is the same today that it was in the First or in the Fourteenth Century. It is the spirit of "Glory to God in the highest, and on earth peace among men." The form of musical expression may differ from generation to generation, and fundamentally it matters little whether a composer write in terms of the duodeuple scale or in harmonies so simple that they do not venture beyond the primary triads of the major key. Let each choose the form that best clothes his thought. The gratifying thing is, to find that so many composers, like Dr. Dickinson, are seeking sincerity in expression; that they are learning to crack the shell of form, be it ancient strict counterpoint or Twentieth Century cacophony, and are penetrating to the kernel of the Christmas message; and that they are delivering it as simply and directly as did the folk-carolists of old.

## A Fine Christmas Cantata

Miller's Herald Star

**A**BOVE all other qualities, Christmas cantatas and anthems should be beautiful.

Fine technic and startlingly intelligent counterpoint are the necessary foundation for all to build upon who would become true composers, but they, like other foundations, must not be too evident. The *HERALD STAR* is one of the most beautiful little cantatas ever written and it is by an American composer. Its length is forty minutes and it has solos for each voice, and while it needs a chorus for some of its numbers, a quartet can give a fine interpretation also, if the choir-master uses a little thought in planning the work. It is comparatively easy to sing; certainly it is well within the range of all average choirs.



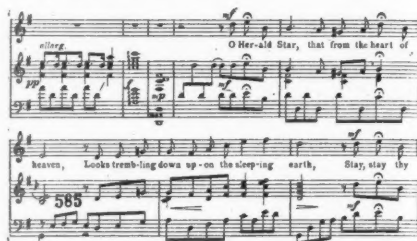
The first illustration shows a beautiful bit from the prelude; the final measure introducing the first three notes of lovely tenor solo (which may have to be given to a soprano if the tenor's voice is not of the right quality). The second shows the opening chorus—something of quaint charm, yet so very simple.

And then follows the tenor solo, shown in the third illustration. This is a most beautiful bit of music, pure music filled with the beauty of

the Christmas thought. The chorus takes this theme in the next number, and on page fifteen is introduced an effective solo against a trio of ladies' voices, which might, for quartet rendi-



tion, be used as a baritone obligato against the other three voices. The effect is that of an Alleluia chorus of angels singing against the solo part, and it is well done.



Another gem is the soprano solo "While the mother mild." A chorus in which various solo bits are interspersed ends the work with fine climax.

The audience that will not enjoy even a mediocre performance of this Christmas cantata is deaf to music's appeal, and the choir that would not study it with alacrity is non-existent. And it is fortunate that it can be performed by quartet or choruses of only medium attainments.

## Holy Trinity—Philadelphia

**H**OLY Trinity has often been called the most popular church in Philadelphia. It is difficult to say whether it is the forceful preaching of Dr. Tompkins, or the beautiful playing of Mr. Kinder, that fills the noble edifice, week after week, year in and year out; for the personality of Dr. Tompkins dominates everything; and it is the consensus of opinion that no one could take Mr. Kinder's place at the organ.

There is a peculiar resiliency and buoyancy about his playing that few, if any organists, possess. It is a sort of musical optimism, and it is most infectious. Just for a touch of brightness now and then a visit to Holy Trinity is worth while. Being in the spirit and strongly impelled by the chimes, as they rang out over Rittenhouse Square, I joined the crowd, so eagerly hurrying from all directions. It was the half hour after seven, and Mr. Kinder was beginning his organ recital with the Sonata of Elgar.

There was nothing of unusual interest in this composition, unless it be the arpeggio work in the second movement. Under the deft fingers of the organist, it was truly harp-like. A contralto solo followed this number. The organ accompaniment cleverly hid the defects of the voice. Mr. Kinder closed his recital with a brilliant Offertoire of Batiste, but he so thoroughly infuses his own personality into everything he plays that one sometimes loses sight of the fact that to some one else belongs the honor of the composition.

There was no hiatus between the recital and the processional hymn. With meticulous precision the choir entered, singing "Oft in danger, oft in woe." The general confession was followed by the Psalter, which the rector intoned. Mr. Kinder, like some of his confrères, anticipates his Amens. It is somewhat distressing, in the middle of a prayer, to have an organist take time by the forelock and pound a pedal note, for fear his choir will not say Amen at the proper moment.

Holy Trinity has a remarkably well-trained mixed choir, and there is great reverence throughout the service. The Magnificat in D by Smart was well sung, but there was an excess of trumpet and diapason in the organ accompaniment. The anthem by David Stanley Smith was worked up to a loud and thrilling climax, in the most approved Kinder manner. As Midas turned all things to gold, so the organist Kinderizes everything he touches. This is a rare gift, and shows a wonderful individuality on the part of Mr. Kinder. He is really unique in this special direction.

The organ chimes were used effectively in the next hymn, "How sweet the name of Jesus sounds." Throughout the service there was some little touch like this to surprise and to please. In this hymn, as in the other, one stanza was played legato, the next staccato, and so on. Done for the sake of variety, I suppose. And that glorious "Rise, crowned with light," sung to the immortal Russian melody, was played somewhat faster than one usually hears it, but was thrilling nevertheless.

In starting a hymn, Mr. Kinder has the habit of rolling his chords. His imitators, and they are legion, have allowed this to degenerate into a rumble. Precision and sureness of attack are almost things of the past, unless one excepts some few churches where old and classic traditions still hold good.

To me the most beautiful part of the service was Barnby's "Now the day is over," sung a capella, by the choir. It was a real benediction.

Waiting impatiently, after all this diversity, for the Postlude, and thinking that Mr. Kinder might climax this fine service by playing DuBois' Hosannah (Chorus Magnus) or something equally stirring, I was more than disappointed when he merely improvised as the church emptied, and the crowds once more hurried across the old and historic Rittenhouse Square.

While I was impressed by the service, it was difficult at times to realize that I was in an Episcopal Church. There was just enough ritual to please the Baptist or Presbyterian, but not sufficient to satisfy one who has been raised to appreciate the glorious ceremonial of the Anglican church, and its boy choirs, without which the service fails of an adequate interpretation.

D. L. F.

## St. Marks--Philadelphia

PERCY CHASE MILLER

**I**N RESPONSE to a peremptory suggestion, I recently attended the service at St. Mark's Church, Philadelphia, and am glad to give a short account of it, and of reflections kindled by the unusual experience of attending service at somebody's else church.

The service opened with a quiet improvisation. Personally, I think this is a mistake, unless the congregation is noisy and needs to be warned that the service is about to begin. In certain evangelical conventicles with which, owing to professional obligations, I have not been wholly unfamiliar in the past, the congregation would come together early and gossip with each other over the backs of the pews until service-time, so that only the architecture of the building (and that not very forcibly) would remind one that he was in a church at all.

St. Mark's congregation, however, has in my experience always proved most decorous, and the building itself is one in which it is easy to be well-behaved and subdued. I know

of very few church buildings in this country more dignified, more impressive, or more churchly. Anyway, the initial improvisation seemed out of place, especially so when the choral Amen at the further end of the cloister broke in with true Wagnerian dissonance. Where the choir marches in silently (or as nearly so as may be) the organ improvisation is of course absolutely in place, but where the processional hymn is sung as the choir marches in (and if not, it isn't a processional at all) I should prefer that the improvising had been omitted.

However, this is a small matter, after all. The question of whether the first hymn should be sung as the choir comes in, or not until after they reach their places in the stalls, will continue to disrupt the whole Anglican Communion in this country until the end of time, probably. Personally I have always liked the sung processional. It adds a dramatic touch at the very outset that is not at all out of keeping with a liturgical service. But there are a lot of clergymen and organists who do not agree with me. Perhaps it is a good thing that this is so—I am, at any rate, too modest to deny it.

The service at St. Mark's is high church, with plain-song antiphons sung by the men of the choir. I wonder if it is not the ideal arrangement that these be sung without organ, but I really don't know anything about it, so perhaps the less I try to say, the better. It is usually injudicious gratuitously to expose one's ignorance.

The choir consisted of twenty-six boys and ten men, unless my count be at fault. The volume was entirely adequate for the building and the precision of the singing was admirable. Mr. Lewis A. Wadlow, the organist and choirmaster, prefers a mixed tone to the more impersonal, and perhaps colder, head tone that many of us try to get from our boys, and I am not at all sure that through a considerable part of the compass it does not blend more smoothly with the harsher quality of the men's voices. There is in such a tone as that of St. Mark's boys more suggestion of the means by which it is produced, and it draws more attention to the singers, though of course not nearly so much as would be the case with women singers; and to this extent my own preference is for the colder type of tone, even though it carry with it less possibility of dynamic variation. Still, Mr. Wadlow knows exactly what he wants, and he gets it. Many of us have other ideals, but aren't clever enough to get what we want.

The service was the Choral Eucharist, and the Mass was Tours' in C. Our whole literature of Communion Service has few numbers finer, richer, and more devotional than this. That it is not as difficult technically, or as ornate musically, as many of the services in our libraries is to be counted for righteousness; as it is beautiful, varied yet consistent, dignified, musically, and appropriate. It was exceedingly well sung.

At St. Mark's the Sanctus Bell is used in the Sanctus, and in the Agnus Dei, and perhaps a clear-toned bell is called for by the rubric. If not, how much better it would be to have one more approximating the tone-color of the triangle! The bell at St. Mark's, sounding like the usual Sanctus Bell in the Roman Church (so that I suspect that just that kind of bell, and no other, is called for) certainly introduced a discordant note into both Sanctus and Agnus, but perhaps that can't be helped; however, a triangle would certainly have sounded better! I need not remind you that this is not said in the slightest degree of irreverence.

The sermon was short, and to the point. Both these qualities are as excellent as they are rare. I think I have already used the following anecdote in these columns, but probably nobody read it, so I will use it again: A certain young curate asked his bishop how long a sermon should be. The bishop replied that in his opinion few souls were saved after the first twenty minutes. Perhaps the Rector of St. Mark's knows this

story; at any rate, his sermon was exactly twenty minutes long, I timed it.

The urgent necessity of catching a train prevented my hearing the organ postlude, but I am glad that I missed nothing else from the service. That Mr. Wadlow's postlude was dignified and restrained I am assured, because it always is. Even if he had a more splurgy and bombastic organ he has too much sense of fitness to let it run away with him. Do you know anybody who would? (Yes, indeed).

#### "ROCK OF LIBERTY" Rossetter G. Cole

CANTATA for chorus and piano with solos for everybody but the contralto; it is called "A Pilgrim Ode" and the text is by Abbie Farwell Brown. It is dedicated to Arthur P. Schmidt, the publisher. For the commemoration of the landing of the original settlers in America the cantata is quite appropriate, though perhaps a little too late to receive the wide acceptance it might otherwise had. It is comparatively easy to sing; there are no ultra-modern impossibilities and the harmonies usually confine themselves to ordinary lines. The composer has done nobly with a text that, to say the least, is commonplace and unworthy of musical setting: such trite phrases as "frozen wave", "golden west", "yeoman band", "women's loyal feet", "teach the babes to pray", and a host of others mark the work unfavorably. The reviewer speaks from the standpoint of the musicians rather than the hearers, and seems to find the work strongly savoring of the hour-a-day plan of operation, where, having been commissioned to write something (either by a publisher or by an inner longing for fame) a poet sets himself to the task with vigor and writes a little each day no matter what happens. A composer might as well try to set the well-known alphabet to music or the multiplication table; indeed the latter would be easy compared to the task set before the composer when the present text was placed in his hands. He did well with it, so well that it is worth an examination by all who want a work dealing with the foundation of Americanism. The audience will forget the text, and if it is not printed on the program the music will have its best opportunity; it is of good choral qualities, and evidences many fine touches. (Schmidt).

#### "VOICE PRODUCTION" Arthur L. Manchester

TWELVE Lessons in the fundamentals of voice production, beginning with the breath and ending the same place. The author does not attempt to show a student how to become a great singer, but he accomplishes it, nevertheless.

He begins at the right place and sets emphasis on the right thing all the time. The success of the Woolworth Building, that noble Temple of Commerce that reaches to the very top of the inhabited universe, was assured the moment its foundation was set and the underground steel work placed in position. The success of the singing voice is assured the moment the student masters the control of the breath, with its consequent correct management of the entire throat and head cavities. Singing is a most elusive art. Those who imitate but never attain it are more numerous than those who master it, and it is difficult to conceive of any more thorough or practical introduction to singing than the author has comprised in the 92 pages of this book. Merely to read it through, as an ordinary book, would be a waste of time. It would require at least six months of careful study and practise to get the value of the work, and it is worth a year of effort for each month it requires. Choirmasters who want to master the subject of singing, either for themselves or for their choirs, could do no better than to thoroughly digest these Twelve Lessons. They are clearly written and there is hardly room for even one misinterpretation of the author's directions. It is a gem in the realm of literature on voice development. (Ditson).

**James Henry Francis**, St. John's Church, Charleston, W. V., was born December 21, 1874, in Preston, England, and came to America in 1892. He studied music with quite a few prominent teachers in England, and devoted himself to the study of art and architecture for almost 8 years, also spending some of his time in the work of silver engraving for 5 years. At present he devotes his time entirely to music; he is director of music for Kanawha Parish and its various missions, director of Charleston Public School music, organist and quartet director for the B.P.O.E. and also the Scottish Rite; his degree of L. Mus. was conferred upon him by Windsor College in 1909. The High School chorus annually presents an operetta under



JAMES HENRY FRANCIS

Mr. Francis' direction and the High School orchestra furnishes the incidental music and some of the accompaniments. As a composer Mr. Francis has been quite active; his published works include 6 anthems, 11 songs, and 8 piano pieces. His anthem, O Love Divine, is one of his more melodious numbers with a graceful contralto solo and an unaccompanied chorus; The Danube River is an example of his lighter two-part writing for school choruses. A Mother's Son, and Sometime are among his more successful songs, and they evidence smooth melodies over pleasing harmonies. Before moving to Charleston Mr. Francis held various church positions in New York and Pennsylvania; he went to Charleston 18 years ago and is now inseparably connected with the music life of that fine old southern city.

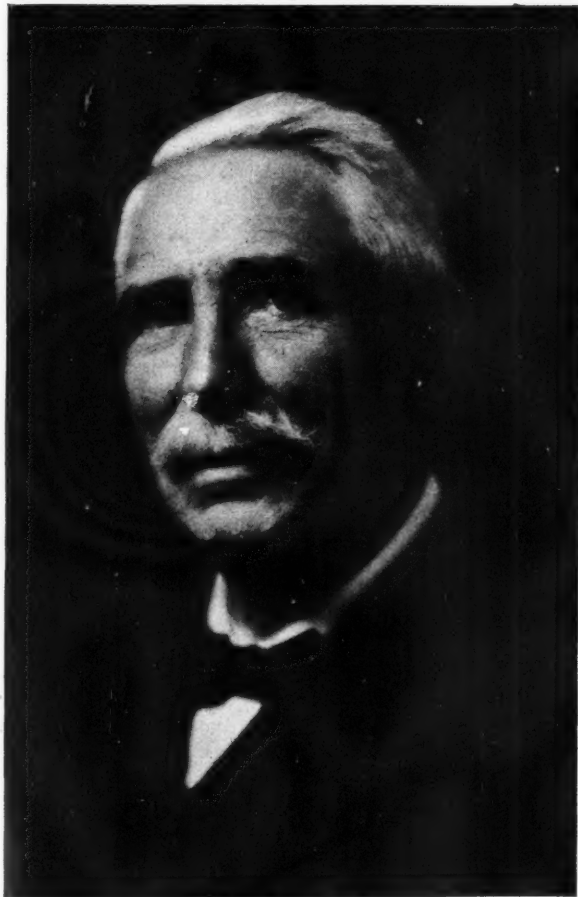
**Whitfield, J. C.** "I will lift up mine eyes," an anthem for chorus and bass solo, with a piano accompaniment merely following the voice parts. (Shirmer).

**The Junior Choir Book**, compiled and edited by Edward Shippen Barnes. Twenty-one well-known anthems arranged for unison singing, includes several standard numbers known to every choir in America and England. (Shirmer).

**M. P. Moller**, the new President of the National Association of Organ Builders, was born in Denmark in 1855, and having been apprenticed at an early age, after the manner of the country, he was already a skilled craftsman at the early age of 17 when he came to America. He built his first organ in Philadelphia, having engaged in business there in 1876. He moved to Greencastle, Pa., in 1880, and thence to Hagerstown, Md., where his newly built factory was destroyed by fire in 1895. The original building of the present plant was built immediately after the fire. Nine separate extensions of the original building have been necessitated and to-day the plant has a capacity of 200 organs

ject. His list of active duties is an imposing one:

President of Crawford Automobile Co.  
 President of W. H. Reisner Mfg. Co.  
 President of N. Y. Central Iron Works.  
 President of Home Builders B. & L. Association.  
 Vice-president of Maryland Surety & Trust Company.  
 Secretary of Hagerstown & Frederick Railway Co.  
 Director of The Pangborn Corporation.  
 Director of Susquehanna University.  
 Director of Loysville Orphans' Home.  
 Director of United Lutheran Foreign Mission Board.



M. P. MOLLER

a year, all parts of which are produced within its walls. Mr. Moller and his associates believe they have the largest plant in the world devoted exclusively to the construction of legitimate organs alone. Mr. Moller has built over 3,000 organs in his Hagerstown plant, but in spite of his personal supervision of this great work he is intensely interested in the educational and religious work of his city, and the new Y.M.C.A. is largely the product of his interest in arousing popular interest in the pro-

A rentable **studio-organ** is being built by the Austin Company for E. C. Hagener of the United States Malleable Iron Company of Toledo, Ohio, who plans to rent the studio either by the month or by day or hour. As a practise organ it would be too expensive for the average student, since an excellent studio goes with it, but for teaching purposes and students' recitals it would be ideal. Mr. Hagener quotes the floor space at \$125 per month, with tentative figures at twice that for the use of the studio and organ; but these prices have not been determined upon as yet. There have been several applications for time, including one for exclusive use six days a week.

The **Carnegie Hall organist**, New York, was quietly doing his duty at a meeting in the Hall of the English representatives in commemoration of the Pilgrim celebration; everything was proceeding in good order through the speeches and counter speeches when a woman proceeded to the front of the platform with a banner declaring for America's meddling with England's troublesome bad-boys. It started something. When the Irish, who somehow lack the courage to go home and fight out their grievance, started to shout their heads off, the most of the audience indulged in hisses and there was a general mix-up. A policeman appeared to take care of the feminine meddler, and the organist considered it an opportune time to play "God Save the King," which the audience took for "America" and consequently rose and sang it. And the trouble was all over.

**Portland, Maine**, celebrated its Centennial Year with the aid of its municipal organ recitals under the hand of Dr. Irving J. Morgan who had arranged a special program booklet giving 8 set programs, each piece of which carried an index number from 1 to 81, and then extended the list up to 425, so that the centennial programs, given every day from July 6 to September 10 at 3 o'clock, could be announced from the platform by number and thus identified. The first set program was made up of 11 manuscript compositions by Dr. Morgan. During the past season 150 thousand persons attended the organ recitals, showing a good increase in interest in spite of the rather disappointing tourist season which Maine experienced this summer.

# PHOTOPLAYING

FRANK STEWART ADAMS  
MONTIVILLE MORRIS HANSFORD  
ROLLO F. MAITLAND

Associate Editor  
Contributing Editor  
Score Editor

## Musings

FRANK STEWART ADAMS

A THEATER organist from one of the smaller cities visited some of the Metropolitan theaters and has sent us his impressions of the organ work in several of the larger houses. Since these same houses have frequently received favorable criticism in these pages, we are the more anxious to print any adverse criticism that may come to hand, whether we think it just or otherwise.

The critic's chief objections are that there is

1. Too much string tone;
2. Too much soft playing;
3. Too much improvisation.

"I found the string tone worked to death. It was monotonous and unpleasant. One famous player used a scratchy string combination for full 20 minutes with no changes that made any practical difference to the general result. His playing in the meantime was superb, the noise artistic, but the sound unpleasant. A layman who was with me said it sounded to him like music emanating from a string of tin cans."

We admit in all contrition and humility that the accusation is too often justified, but the above is by no means a sporadic case. The infection is not confined to Manhattan Island.

In this and later issues this magazine will state its platform regarding strings and theater organs in general. The average instrument is not an adequate medium for organ playing, as it is being developed by our best players.

As to the second point, our article in the August issue left no doubt as to our views, with which this organist evidently agrees. The criticism is honest, and is the result of professional rather than purely empirical knowledge. But perhaps the faults are due not so much to the ignorance or indifference of the player, as to conditions over which he has no control.

It is impossible to produce anything but soft music on many organs, on account of poor specifications, inadequate voicing and bad location. From the same causes there are so many scratchy, rasping strings that what is left sounds tame and bilious. It is therefore a question of two evils. The listener should consider the limitations imposed on the best players in the business if conditions are unfavorable, and with one or two exceptions they are far from ideal in New York theaters.

In another paragraph our critic mentions our colleague, and we ask the reader's indulgence

as we pause to record a tribute so well merited: "Rollo Maitland did the best piece of picture-playing I ever heard." We heartily agree; Maitlands are scarce. But when more Maitlands begin to develop, there will be required better organs, with much more favorable locations than they are given now.

\* \* \*

On the back page of the New York Evening Sun appear letters from readers. Occasionally they dilate on the alleged low standard of films. One lady said she could tell by the reviews, author, and subject, what were good and what were not. She wouldn't go near "Humoresque," knowing about Fannie Hurst, and reading some of the reviews! But she saw another film which was only ordinary, and enjoyed it. All the reviews we saw on "Humoresque" were very favorable. And we have read certain statements about Fannie Hurst's ideas on marriage. It matters little whether they are true or not. This story and film are the most beautiful and perfect picture of home-life we have ever known. The sublime mother-love and devotion portrayed by Vera Gordon drew many a tear. This picture ran fourteen successive weeks in the Criterion, Rivoli, and Rialto, to crowded houses. The public was the best judge.

Of course in comedies sometimes there are juicy bits of revelation. But the general atmosphere in our leading picture houses is clean and elevating. The seamy side of life is shown only to point a moral. Alas, in many churches we are screened from the hard facts of life; while in many others we have things poured into our ears which we would not dare repeat in cultured society.

If you want to know where the base animal nature is catered to, don't go to our leading picture houses; go to the cabarets, burlesque and vaudeville shows, musical comedies, and some of our modern plays. It is here that jazz and the vicious popular music reign supreme. It is these places that are helping to keep organ recitals from being popular.

The agitation started in St. Louis for higher salaries for church organists will help to nullify the accusation that theater organists are prostituting their art for pecuniary gain. We are heartily in favor of this move and will aid it in every way possible, but we desire to stop the mouths of those who insist that all picture-players are degrading the art of music and public morals for the lure of the dollar-sign. We are glad of their help in knocking those who really merit the charge.

The theater player of the better sort gets less in proportion to the amount of work he does than the church and concert organist. We doubt if there are any important exceptions to this. Yet there is a wider field in the theater for music appreciation. This department hopes to bring together church, concert, and theater organists on a common ground of mutual understanding and friendship. But let not our brethren outside the dramatic field presume to be so high-minded or altruistic as to boast that they pursue their ecclesiastical, didactic or other activities without any thought of the accompanying honorarium.

It is a good sign that church organists are realizing that the laborer is worthy of his hire. Certain organists pose as noble zealots, willing to work for a low salary for the good of the cause; but they are really camouflaging their incompetency. The theater business is similarly cursed. Underbidding and wire-pulling are universal means of covering up laziness and ignorance. But the man who can deliver the goods will come out on top, in any line. To this end an awakened public sentiment is an important factor, and every means of publicity should be utilized to the utmost.

It is high time that we, especially also the church organists, resolve to stamp out sentimentality and false idealism, and insist on a manly, business-like recognition of the rights of musicians and human beings. There is still hope that we will wake up and emerge from our hibernation, realizing there is as much lure of the dollar-sign in the chancel as in the pit. We have had enough of the business-man, week-end organist, who throws a smoke-screen about the simplicity and serenity of church music to hide his inability to play anything but simple music (like the craze for soft music for pictures). He depends on a low salary and a low standard to hold down his job.

\* \* \*

A well known New York organist who is designing a new organ for a church said, with considerable pride, that the organ would have draw-knobs instead of "horse's teeth." He probably felt that drawing or pulling out the latter so often would be disastrous to the anatomy of the instrument. We can see no better arguments for discarding the simplicity and convenience of the perfected stop-key system.

## Picturegraphs

MONTVILLE MORRIS HANSFORD

**M**ANY organists shoot away over the mark by trying to play something that is beyond them. It is not advisable to try out anything that you are not absolutely sure of; and it is not a good plan to read at sight when you are playing a picture for a house filled with patrons. You are liable to step on a wrong pedal, and there are some ears that just can't get over hearing a sour float out through the house. It is much better to take a simple piece of music and fill it up with some ideas of your own, if you have any to spare—much better than to take one of the ultra-moderns and murder him.

Recently I heard a Broadway organist try to play something that evidently had been originally written for some hundreds of singers and a big orchestra. It was rich in double sharps and flats; and this organist's feet were double-flattening while his hands were double-sharpening. It was not a happy thing to listen to. The trouble with this organist was that he had lost the sense of cause and effect. The listeners must have wondered when the organist was going to die. Lack of Common Sense, that most uncommon virtue. Our Country Cousins need not worry over their mistakes in picture-playing; we have it right on Broadway.

\* \* \*

A good rule is to follow the pictures with the minimum number of compositions to each film. An audience likes to hear a familiar theme come back now and then. A few main themes in a good film will not weary the listeners; instead they will give them something to hang to—and it won't hurt to hang an audience in this way. Somebody once said it was good to be all hanged together, or to all hang together. I don't remember which.

\* \* \*

When you have a good love theme, use it again for your hero and heroine if the situation permits; you will thus impress your audience more intimately with the characters. Rarely will a love theme become monotonous, particularly if it is played softly. It is a good plan to allow the action on the screen to indicate the degree of power to be used for the love theme.

\* \* \*

It is an easy matter to change themes in a picture; it's all a matter of repose and freedom from nerves. Have mercy on an audience and soften down a bit; let the titles appear to very soft playing, and then brighten up with the picture when the mood is set.

\* \* \*

Beethoven wrote some ideal music for film programs. He gave himself up to the dramatic in many of his sonatas, measures of which bring up scenes of splendor and majesty. The first sonata cannot be improved upon as a hurry. Another hurry will be found in Opus 53, and a mysterious in Opus 14, No. 2, and another in Opus 57. For stateliness Opus 54 is splendid.

\* \* \*

Rollo Maitland in his comments on "Humoresque" in the September issue of the *AMERICAN ORGANIST* says that *ELI, ELI* is by Sandler. This was so stated on the program in the Criterion Theater, New York, but there still seems to be doubt about this composition. There are many editions printed. Schirmer issues one by Kurt Schindler, and this is in six-eight time, while some of the others are in three-four. The one used in the Criterion was a three-four movement. However, Sandler has had a lot of publicity from this piece.

\* \* \*

Mr. Hamilton MacDougall in a recent number of *The Diapason* says that he has been visiting the picture houses on Broadway. I am sorry that I did not get a glimpse of him. I am sensible of a great loss in not having the fun of showing him the insides of the picture business. But he evidently had a good time, for

he says that the organ playing on Broadway did not excite him, and that Boston compared favorably with the Great White Way. I remember the best thing he ever said in my hearing was that in all organ recitals, when the organist set a certain combination and got his hands in the middle of the keyboard, all of them sounded alike, or at least so it impressed him. I don't know what he thought of his statement, but he got pretty near the truth of organ playing. Picture playing has at least one virtue, you can explore music of all sorts and spring it on the audiences. And you can play music that goes with a bang and in which the hands do not have much chance of lingering in the middle of the keyboard.

\* \* \*

Mr. MacDougall also quotes some writer as saying that the pictures would die if it were not for the music. Many persons think so; but it is far from the truth. The motion picture was born without music, and the first pictures shown in New York had no accompaniment of any sort. I remember the first orchestra I ever heard with pictures was at the old Eden Musee on Twenty-third Street. The pictures were of the sort that we call News Reels now, and the orchestra played during the running of these scenes, which, by the way, were very poor. So far as I know there was no effort made to fit the pictures. The piano came in at first not so much to accompany the picture as to make a noise while the crowd was coming in. Music made no difference in those days (about twenty years ago) for the picture was far too exciting for anyone to listen to the piano.

## Of Unlimited Possibilities

The Small Theater  
ROBERT BERENTSEN

**A**FTER having read the unending list of superlatives used daily by newspapers and magazines in description of our picture palaces with their large orchestras, vocalists, stage settings and lighting effects, surely it is time that a small voice should be heard, sounding a different note, and, as a contrast, offering a view of a few of the possibilities for artistic results that can be found in our small neighborhood picture houses.

Nothing startling or new has been offered for some time; the programs of the larger houses follow the same plan, the same music numbers are used and with only slight variations the same stage settings and lighting effects also. The smaller houses jog-trot quietly after, copying (often most ineffectively and inappropriately) the ideas of the leading picture theaters.

They have set the pace however, and have been an ideal means of offering to the masses the best music, artistically rendered, for a nominal admission, creating among people otherwise musically uneducated a surprisingly insistent demand for better programs.

The larger theaters can reach only a small part of that vast audience whose chief relaxation and enjoyment is together with friends and family, to forget work and dull care in the near-

est little theater around the corner; and to these people should now be brought as a daily diet the opportunities for the musical and artistic betterment enjoyed by the few with more time and means at their disposal for visiting our theatrical centers.

Our highly paid experts have evolved a setting so rich and varied that it is only with the greatest care and constant watchfulness that the attention is not diverted from the picture. Then why not about face and—striking out in a new direction for our new note instead of the blare of trumpets, noise of percussion, mixture of blues, and reds, gaudy architectural designs, etc.—seek a subdued, refined atmosphere with nothing jarring to the ear or the eye?

Picture a small theater seating 800 to 1200 people, with indirect lighting, subdued colors, heavy carpets and doors to make all movements noiseless, no officious manikins parading through the aisles, from behind or near the screen an unseen orchestra rendering, as if from a distance, the best programs of the larger houses in an artistic, unobtrusive manner.

I have no doubt the readers will easily carry this picture beyond any description I may here attempt, therefore I will continue with only a few practical suggestions to aid the organist, musical director and manager, towards a realization of the desired effect.

The expense of building such a theater would not vary greatly from that of theaters of equal seating capacity that we now have. The first attempt should possibly be made in one of our more exclusive suburbs, where the audience would more quickly appreciate the refined atmosphere sought.

The orchestral combination offering the greatest possibilities at the least expense would consist of two violins, cello, piano, and organ.

The openings for the main pipe section of the organ should be very near the orchestra pit, to insure unity of sound. To the organist would fall the duties of taking the place of string bass and wood winds, as well as of forming the foundation and body of the orchestra. Brass and percussion would be out of place, but where desired these effects could also be placed at the disposal of the organist.

The expense for this combination would, according to present standards, vary from three to four hundred dollars weekly according to the quality of musicians employed, but the effect would easily equal an orchestra of ten or more playing without the organ. The second violin should be retained to prevent a break in the continual flow of melody when turning music pages.

To attain the highest artistic results the demands upon the violin or piano leader and the organist would be of the same kind as in the leading theaters. The organist, besides being an excellent musician and picture player, must be able to subordinate his instrument, so that it is always in correct relation to the orchestra; but also playing brass or wood wind solos, or creating, by improvisation, a beautiful design around some strong theme carried by the orchestra. Depending upon the artistic good sense of the organist nearly all orchestral numbers can be used, and complete programs from the larger houses most effectively rendered.

In regard to battle scenes, fights, etc., the customary proportion of strength can be maintained; but instead of the noise of percussion and possible disturbing back-stage effects, the organist remains in the lower or middle register to prevent his instrument from shrieking and increases to pull organ, thus easily attaining the necessary exciting effect.

The organist should always use piano conductor copies, from which he can choose the most effective arrangement for supplying the parts of missing instruments.

Let us, as a working basis, select the most common arrangements of a picture program: Nine or ten reels in an entertainment of two hours, the orchestra coming in from 2:15 to 5, and from 7:45 to 11, a relief organist playing the other hours.

The orchestra, together with the organist, will play the first half of the feature (the organist may rest during some quiet scene). The orchestra then rests 15 minutes while the organ alone follows the picture, returning to finish the last ten or fifteen minutes of the feature together with the organist.

Here a standard overture or popular 'cello, violin, or organ solo would be very effective at the evening performance.

The orchestra then plays one or two reels of comedy or review alone while the organist rests. The organist returns to play one or more reels of scenic or comedy alone and all musicians return to start the second feature together.

This arrangement will usually allow the orchestra three fifteen-minute rests both afternoon and evening. The organist rests 20 minutes once in the afternoon and once at night, besides five or ten minutes in each feature.

In most houses the leader will not have the opportunity or desire to view the picture before the opening performance. He will find the following plan a very effective means of attaining excellent results without spending more time than his men at the theater:

Although to the experienced leader much of the following will seem self evident, I believe everyone may find a few ideas that will prove useful.

The music room should be fitted up with pigeon holes with headings such as; three-four concert, four-four neutral, Themes, Dramatic, Ballets, etc.; further, if desired, a typewritten list of each number may be placed on top of each section.

Making use of a cue sheet which is sent with each picture, the leader during one of his fifteen minute rests will select the music for his next day's feature and overture, placing it together with a few waltzes, fox trots, and one steps, in the pigeon hole marked New Show. During the last feature rest, all but a few numbers of the old show may be collected and put away, the remaining numbers being put in the pigeon hole marked Old Show at the end of the performance to be put away at any convenient time later.

Coming in before the opening of the next day's performance, he will from the manager find out what the small reels consist of, and, picking out a few extra numbers, will carry all the music selected to the orchestra pit.

Passing out three or four numbers in advance

the orchestra will play for ten minutes while the leader carefully watches the screen to see if the proper music is being used, making notes of any desired change, then while the organist plays, the next four or five numbers may be passed out, the same being repeated until the orchestra rest is reached, when all music for the entire performance may be given out.

The orchestra will then play twenty minutes of small reels alone while the organist leaves. During the next two reels, while the organist plays alone, the leader will rearrange his entire performance according to the notes taken during the showing of one complete performance, and his work will then usually be completed. He may however make any desired changes after the second showing of the feature during the last feature rest. The overture may be rehearsed during the scenic picture in the early afternoon.

It is not advisable for the organist to act as leader unless the pianist can assist at the organ while the music is being given out. The organist as a leader would find many difficulties during the regular performance which, although not unsurmountable, would detract from the artistic rendering of the music.

In conclusion let us summarize as follows: Five well-paid musicians, arranged in this manner, will give more artistic results at a smaller cost than ten or more men at a far greater expenditure—consequently, a satisfied management.

The audience will very quickly learn to appreciate the men and their work, possibly showing their interest by requesting favorite numbers.

The men, being better paid, living near their work and having a more certain feeling as to the permanency of their positions, also enjoying the artistic possibilities and results of their work, will very quickly take their place as esteemed members of the community, working with interest for the pleasure of their neighbors, and with the greater freedom and variety of their music carrying on the work of music education which has previously been the chosen field of a few men imbued with worthy community spirit.

## Scores in Detail "The Round-Up"

ROLLO F. MAITLAND

THIS picture, featuring Roscoe Arbuckle, deals with love and treachery, Indians and retribution, on the Western frontier. The introductory titles are best seen in silence, the music starting at

1. Title, "Arizona, as Remington painted it," when four beautiful scenes of the desert are shown. The mood is weird, exotic, not necessarily Oriental, but I used

STOUGHTON, PERSIAN SUITE, GARDEN OF IRAM.

2. At title "In the Ghost Range of Mexico, Dick Lane," the mood is brighter—he is full of anticipation of his home-coming and of seeing Echo Allen, the girl he loves, who is shown in a flash.

BARTHOLEMAY, SERENADE COQUETTE.

3. "Lone Pine, the flourishing shipping centre;" scene shows exterior of tavern in

western town, with Arbuckle as Slim Hoover, the obese sheriff. There is not much action but the mood is bright, not agitated.

RIESENFELD, WESTERN ALLEGRO.

4. A strange desperado comes and tries to stir things up—shoots bottles off tavern shelf, etc., but is soon stopped and driven off by Slim. Agitato to action, following action closely as Slim pretends to fumble and suddenly points gun at desperado. This can be done by lessening and suddenly increasing the volume of tone, or improvising to action.
5. "Bud Lane, brother of Dick, and Polly," shows Polly and Bud commenting on action of sheriff. Mood is bright.  
DRUMM, VALSE, SPRINGTIME.
6. "Jack Payson" comes on scene, and Echo asks Bud if he has any news of Dick, to which Bud replies that he has not, and is going to hunt for him. Jack declares his intention to go with Bud. Polly, who has a tender spot for Bud, remonstrates with him, fearing the Indians might kill him. This excites a feeling of disappointment in Slim, who is also in love with Polly. The mood is rather pensive through this scene.  
KINDER, SERENADE.
7. "Dick Lane prepares for his last night in the Desert." He is attacked by a band of Indians, who rob him and escape from a band of Mexican mounted police, who are in pursuit of them. The Mexicans take Dick, who is badly beaten, with them.  
MENDELSSOHN, RUY BLAS OVERTURE.
8. "In a Chihuahua Hospital Dick slowly fights his way back to health but not to reason." Scene is short. "Jack and Bud prepare for their journey to hunt Dick." They are about to start when Buck McKee makes his appearance and tells his own version of the story of Dick Lane, making it appear that he was with Dick when he was attacked, and Dick gave him a token at his death for Echo.  
BERGE, TWILIGHT REVERIE.
9. Flash of Buck's version of the story, showing desert and fight, etc.  
Repeat RUY BLAS from Allegro.
10. Return to previous scene. Buck says: "I done my best, but odds were too heavy." Bud believes Buck's story and promises loyalty. Scene short.  
Repeat TWILIGHT REVERIE (a few bars).
11. "Winter has come and gone." Jack and Echo are falling in love.  
HOLLINS, SPRING SONG (first strain).
12. Buck McKee, taking advantage of Bud's loyalty to him, exerts an evil influence. Scene shows them drinking in tavern. Mood is semi-dramatic. Slim and McKee exchange some hot words.  
D'AMBROSIO, CANZONETTA.
13. Return to previous scene. Jack and Echo pledge their troth, and go to Echo's parents, where Jack falteringly declares their intention.  
Love Theme. We used the song IN THE DUSK.
14. "Discharged from the hospital, Dick once more turns his attention to repairing his fortunes." Short scene showing Dick, shifting to Jack receiving letter from Dick with enclosure for Echo. Jack decides to keep matter from Echo, tears up letter. Bud comes in, is warned of McKee's treachery, but is not told the whole truth, and pays no attention to warning, but is given alternative of giving up McKee or quitting Jack's ranch. He chooses the latter.  
TSCHAIKOWSKY, ROMANCE, F minor. I used this as a "treachery theme."
15. "Bud seeks to drown the memory of his experiences in a wild spree."  
Lively Western Allegro.
16. Jack and Echo: Jack declares that he is jealous even of Dick's memory. Echo says she is afraid she never really loved "poor Dick." Scene is interrupted for a moment with a flash of Bud, which should be disregarded. Jack wants to marry Echo at once, but she says "in a month."  
Love theme.
17. Polly and sheriff come up. Some pleasures are indulged in. Jack and Echo go off. Slim tries to propose to Polly, but cannot overcome his bashfulness, and is interrupted by a man coming on scene.  
Repeat Valse, SPRINGTIME.
18. The afternoon of the wedding. Here there are various scenes of preparation. The mood and action are generally bright.  
STEBBINS, SPRING SONG.
19. Buck and Bud together. Buck suggests a way of getting easy money. He plans to rob the express agent at the railroad station while all the town is out at the wedding at Sweetwater ranch. This section is very difficult to follow, as the scene constantly shifts from this sombre, tragic mood, to the very funny one of Slim trying to get dressed for the wedding, back and forth several times. I found the best plan was to steer a middle course. The best number I could find was  
BEETHOVEN, FIFTH SYMPHONY, SCHERZO.
20. Buck attacks agent, shoots him, takes money, and he and Bud go off.  
RHEINBERGER, TWELFTH SONATA, middle section of first movement.
21. Scene at Sweetwater, just before the wedding. Some dancing, etc.  
CUBAN MOON, popular number.
22. "Night Falls, Dick returns to claim his own."  
STOUGHTON, DREAMS, first few bars.
23. Dick tells servant to tell Jack an old friend wants to see him. Jack comes out, tells Dick Echo is not well. Dick tells Jack to break the news gently to Echo and he will wait in the garden. Jack goes in. Echo's father comes out, takes Dick to window, shows him ceremony which is in progress, tells him Echo must never know he has returned, sends Dick off. Dick had previously given Jack money that he had borrowed from Jack.  
Repeat TSCHAIKOWSKY ROMANCE.
24. Weeks pass, and murder still remains a mystery. Sheriff is trying to find clue. Buck comes in and says his bet is that Payson is the guilty party. He cites as

evidence the fact that Jack was the last person to see the agent alive, and that he was late at his wedding, also that he had paid off a big mortgage on his ranch. The question arises where Jack got the money. Slim determines to ride out and ask Jack. He takes McKee with him.

VELY, SINISTER THEME.

25. Boys prepare a surprise for Echo's birthday. Scene shows interior of Jack's house, where a new piano is in evidence. Polly and several of the cowboys await the return of Jack and Echo, apparently from a ride. They come in and Echo finally sees the piano. She sits down to play.

BEETHOVEN, SONATA, Op. 2, No. 2, SCHERZO.

26. Echo plays and sings My Old Kentucky Home.

Direct cue is shown by title. All gradually leave but Jack and Echo.

27. Jack and Echo alone.

A very few bars of love theme.

28. Sheriff and McKee enter. Sheriff questions Jack. Having gotten the money from Dick, Jack is unable to answer. Sheriff arrests Jack, who says he can explain everything, but must first see Echo alone. McKee says this is a move to get Jack away, and tries to incite riot among the boys. Sheriff pretends to fumble, pulls a gun from pocket, drives McKee off. The rest leave.

Repeat SINISTER THEME. Play to action.

29. Jack and Echo alone.

A few bars of love theme.

30. Jack tells Echo of his treachery.

ROMANCE.

31. Echo says "You must bring him back to me." Jack goes out. Echo calls him back, but Bud, who has overheard the conversations threatens to kill Jack if he returns.

MASSENET, ELEGY.

32. Sheriff comes in, and finding Jack gone, determines to go after him.

Short improvisation to action.

33. "The Land of Dead Things." Scene shows the desert as at first.

Repeat THE GARDEN OF IRAM.

34. Fort Grant. Scene shows Slim at fort inquiring for Jack. He is told that the troops are going to "round up" some renegades and his best plan is to join them.

FRANCK, ANDANTINO, G minor.

35. "The Dry Water-Hole." Various scenes in the desert.

Anything weird and exotic, with some action, will go until

36. Jack comes upon Dick almost famished. He revives him, and tells him. Dick almost makes up his mind to leave Jack and go back to Echo himself.

Repeat ROMANCE at a more rapid tempo, and in an agitated manner.

37. Indians attack them, and they are in turn attacked and routed by the troops. Buck McKee, their leader, is mortally wounded. Any battle hurry will go here. We used

RIESENFELD, BATTLE MUSIC, although the allegro of Tschaikowsky's 1812 Overture would be very appropriate.

38. Buck confesses, and dies.

Repeat CANZONETTA.

39. "After the Round-Up," scene shows the party returning home. Jack goes out to his ranch and the rest go to the Allen Ranch. The mood is bright, but with a little touch of the aftermath of the tremendous battle scene which preceded.

BARTHELEMY, LOVE'S WILFULNESS.

40. Echo determines to go to her husband.

Love Theme.

41. Slim, who has been telling the story, suddenly finds himself alone. He sees Bud and Polly, and realizes there is no one for him, and says the famous sentence: "Nobody loves a fat man." Break off theme where he suddenly finds himself alone and use

KINDER'S SERENADE, till end.

## THE PENALTY

GEORGE LEE HAMRICK

WITH the release of Gouverneur Morris' famous story, "The Penalty," in photoplay form, one of the most amazing characterizations ever seen upon the screen is presented. Not even Barrymore's "Dr. Jekyll and Mr. Hyde," or Chaney's interpretation of "The Frog" in the "Miracle Man" (classified as one of the ten best pictures ever made) in any way surpasses the marvelous conception he has given to "The Blizzard" in the present production. As a victim of a street accident in his youth, he is deprived needlessly of his lower limbs by an anxious young surgeon. With the fantastic cruelty of an unbalanced mind when he is later master of the underworld, he schemes for revenge, with a santanic hatred for humanity in general and for the now successful doctor in particular—only to pay the penalty himself in the end.

The full effect of the story will be better conveyed with merely an undercurrent of music, for it grips the audience with such tragic force that great care must be exercised in not overplaying the accompaniment, which should be rather too soft than too loud. The organist who understands mood playing will find himself easily tempted to run the gauntlet, for the picture is relentlessly developed to the climaxes and a heavy atmosphere permeates its entire length with few occasions for relief in neutral music; hence great caution is necessary to prevent the intense story's becoming distasteful.

The title gives the clue to a situation that is frequently met in varying forms throughout the picture. To prevent the accompanying theme in the music from becoming monotonous or carrying too great a tragic atmosphere, REINECKE, KING MANFRED, PRELUDE, was finally selected. The instrumentation as indicated in the piano conductor score is ideal, and the organist should follow it as closely as the instrument he is playing will permit. The Introduction of this number is heavy with just the desired character for twelve bars, concluding with a horn effect; the following body of the composition, while continuing the serious atmosphere, is not so severe. Imitate the bass and cello of the introduction in the Pedals (Contra Fagotta 16', Violone 16', and Cello 8')

with soft strings and flutes in the manuals. For the body, reduce the Pedals to a soft Bourdon, and flute and strings in the manuals with the former predominating. A slow deliberate tempo should be used, with pauses between the phrases, and with some rubato. Thus we may introduce the heavier part of the theme at just the right moment, and use the rest of the number as needed for continuing the serious mood.

The three climaxes—which are visualized with the trifling of the city, in the scenes leading to the operation restoring the normal man to himself, and finally the assassination—end the picture as it begun, in tragedy. The tenseness of these is best illustrated with at most a mezzo-forte, with reeds and strings predominating rather than heavy flutes and diapasons.

The picture opens with a kind of prologue to the story proper when GULMANT'S LAMENTATION gives just the right background. Beginning with the picture, one may play to the centre of page four where the modulation will permit a direct entry with the Theme Introduction just with the title "Good ———!". You should not have amputated." If the management will grant the necessary time, this composition in its entirety would be even more effective, when the picture would be screened at the scored entrance of the Tuba, permitting the final page with Chimes (which take the left hand flute passage) and Vox Humana with the right, finishing in time to catch the theme with the title mentioned. The organist should have a buzzer with which to signal operator, which he should do slightly in advance of the exact moment, to permit any final machine adjustments preparatory to projection. Play the Theme with registration as suggested and continue with body for two minutes, returning to Theme Introduction with title "Twenty-seven Years Later," this time with heavier combination (Tuba in Pedals) to emphasize the Theme.

MORSE'S BY THE RIVER, being in 12/8 rhythm, is effective with rubato playing, and one of the like that are only too scarce. On repeating, omit the final six bars, taking a d.c. from the seventh to the last. Organists will appreciate the advantage gained in repeating a number in this fashion, for nothing is so deadly to an audience as to bring a number to its satisfactory close and then start it all over again. By this better method a trained musician will frequently fail to detect the repetition, for it creates a much smoother performance.

When Blizzard is seated at the piano, improve chords with a soft flute and Harp combination (without tremulant is more effective in imitating piano) and watch character, closely following his movements. This is easy to do in this picture, for we do not see his hands. After the slight pause, which a careful director must have attended to, take up the Chopin Prelude, repeating this also from the fifth measure to the ending, and play to fade out.

The various flute runs in HOSMER'S SWEET IDLENESS may be played by thumbing—the melody played on the Great, coupled to a light accompaniment with the Swell. Observe the sustained melody part, which may be held with the thumb of the left hand; continue the figure of

the accompaniment upon the Swell, and play the flute passages upon the Choir with the right hand, using a brilliant Piccolo together with the 8' flute tone. Only in this way are many orchestrations adaptable upon the Organ; the transcriber should constantly study the orchestrations he uses in order to bring out all the effects possible.

The main theme of DRUMM'S MEDITATION is best played as a solo (Orchestral Oboe; if soft, 'Cello, or Horn) with a soft flute or Harp accompaniment. As such it is a beautiful bit of melody; but executed with a full-throated flute and tremulant it becomes too sentimental.

THE MYSTERIOSO MODERATO is one of a series of compositions for photoplay work by JOSEPH CARL BRIEL, the man who gave us "The Birth of a Nation" score, to this day considered one of the most beautiful and effective ever presented. As musical compositions their real worth at first glance may seem disappointing. Blended with the proper scene, they become superb. In reality the music is in the abstract—not wholly complete within itself—but it excels anything yet written for the photoplay.

This particular number puts over an extreme climax, without noise—and here is a lesson we need to learn. A tremendous crescendo and forte is possible with a large body of string performers. That is just the effect that should be created with this present MYSTERIOUS AGITATO; it is only a vision and not a reality, and noise is not effective; it is possible on some organs, through a combination of strings, soft reeds and flutes, with possibly a mild diapason and a judicious use of couplers. Experiment with your instrument and see what you can do without heavy flutes and diapasons.

At title "Where is Miss Ferris," we reach a long series of incidents leading to the climax of the picture. For these several incidents use TSCHAIKOWSKY'S FINALE PATHETIQUE. Play the first two tempos, and pause for the shot. Continue and play through the long descending run, ending with the chord on the bottom of page three. Make a slight pause till the Doctor faces Blizzard at his desk. Continue through page eight, gradually increasing the power, and then decreasing, reaching the final movement as title appears, "Dr. Ferris' Decision."

Adapting one selection to a multiplicity of scenes requires two indispensable things; first, a uniform speed in projection at all times; and secondly, an organist (or musical director) who is susceptible to the running speed of the picture, so as to know the tempo to give his numbers, and the ability to pick out incidents as cues slightly in advance of the point he is playing to, and thus reach the incidents the instant they are visualized. When these blend into one harmonious whole, a smooth, satisfactory performance is enjoyed by discriminating audiences—and appreciated as such. Truly, an end to work for.

#### MADAME X

Robert Berentsen

Ganne, Extase .....	Reverie
Gottermann, Le Reve .....	Jacqueline
Grieg, Shepherd Boy .....	Garden Scene
Jarnefelt, Berceuse .....	"He Has Forgotten," etc.
Tschaikowsky, Melodie, Op. 42 .....	Next Day
Grieg, Serenade, Op. 62 .....	On the Road
Taylor, Petite Suite 3 .....	"20 Years"

Logatti, Irresistible....."On Other Side"  
 Burgmain, Florindo, Carnival....."Paris"  
 Grieg, Allegro, V. Son....."Hotel 3 Crowns"  
 Massenet, Prelude, Eva....."Bottle of Ether"  
 Csek, Serenade, Op. 24....."In 20 Years"  
 Csek, Twilight....."Two Men Enter"  
 Friml, In Love.....Change to Garden  
 Arnold, Heart Throbs....."Cards Tell Me"  
 Viutemps, Reverie  
 Hadley, Intermezzo  
 Wieniauski, Romance  
 Schuett, Reverie Af  
 Godard, Adagio, Pathet....."Republic vs."  
 Wagner, Slow Lohengrin Selections  
 Granados, Goyescas.....Awaiting Verdict  
 Strauss, All Soul's Day.....Mother

### PENALTY

George Lee Hamrick

Theme: Reinecke, Prelude King Manfred  
 Guilmant Lament.....Screening  
 Theme Intro....."Good.....etc."  
 Theme....."Twenty-seven Years, etc."  
 Oriental Fox-Trot....."Barbery Coast"  
 Lake, Agitato 11.....Girl Leaves Table  
 Lemare, Arcadian Serenade.....Blizzard  
 Lemare, Solitude....."He Has Gathered"  
 Morse, By River....."Blizzard's Favorite"  
 Chopin, Prelude, Op. 28.....B. at Piano  
 Hosmer, Sweet Idleness....."Dr. Ferris"  
 Theme Intro....."Nothing to Report"  
 Theme....."Do I Look Like Satan"  
 Macfarlane, Serenade....."B's Studio"  
 Faulkes, Barcarolle.....Ruth Before Fireplace  
 Borch, Myst. Dra. #54....."Hugely Satisfied"  
 Chopin, Prelude....."I Have Feeling"  
 Thome, Under Leaves....."Couldn't Have"  
 Theme....."What an Admirable"  
 Drumm, Medita....."He Shows Kindness"  
 Theme....."Behind His Visits"  
 Briell, Mist. Mod., No. 7....."B's Chief"  
 Godard, Adagio Pathet....."Better Come"  
 Offenbach, Orpheus Ov....."Exultation"  
 Theme....."Call Me a Cab"  
 Borch, Mist. Dra., #22....."Night of Fury"  
 Tschal, Finale Pathet....."Where is Miss F"  
 Theme  
 Grieg, To Spring....."New Man and Wife"  
 Theme....."Don't Grieve, etc."

### RIGHT TO LOVE

Robert Berentsen

Theme: Niles' Legend of a Rose  
 Noble, Morvus Dance  
 Herbert, March, Toyland.....Archibald  
 Ilynsky, Berceuse....."Never Mind Mummy"  
 Delibes, Procession Bacchus.....America  
 Miles, Theme....."Princess Secretly"  
 Smith, Agitato 66....."King Runs"  
 Hahoren, March Bojars....."But One Way"  
 Gaynor, Moon Boat.....Baby Appears  
 Cui, Orient Inter....."Here Comes Father"  
 Bohm, Cavatina.....Edith's Position  
 Ambrosio, Novellet....."When You Proved"  
 Lincke, Spring....."At Embassy Ball"  
 Berlin, Girl of My Dreams.....Dance Stops  
 Theme....."While Lady Falkland"  
 Friml, Inter. Mignonet....."Enters New Home"  
 Theme....."Loring Opens Box"  
 Czerwony, Serenade....."Closes Box"  
 Holmes, En Meer.....Falkland at Door  
 Theme.....Boats Touch  
 Miles, Sparklets.....Morning  
 Borch, Dram. Agitato.....Falkland Enters  
 Nicode, Song of Prov.....After Noonday  
 Nicode, In the Tavern.....Loring and Boy  
 Goldmark, In the Garden.....Finds Note  
 Massenet, Prelude Eva.....Night Passes  
 Debussy, Reverie.....Doctors Worry  
 Godard, Adagio Pathet.....Exam. Witnesses  
 Theme, Boy Goes to Mother's Bed

### Critiques

#### AN ALL TOO COMMON THEATER

By a Concert Organist

MOST of the playing seems to be improving after the manner of the present-day popular ballad, and with the exception of those places in the picture where the scene or the lines might be said to absolutely demand certain old or familiar music,

the general impression was that of more or less indefinite wandering.

The comics were played with considerable cleverness, but many opportunities in the main attraction, which, though it also was semi-comic, afforded two or three excellent places for fine musical background, were not taken advantage of.

Mr. — is not an organist, but a graduated, or perhaps reformed, pianist. He has a fine finger flexibility, and some taste for tone color—but not enough, considering the four manual organ at his disposal. There was an over use of loud organ, an over use of the keen strings (which was nerve-racking) an over use of the pedal bourdon (why do so many organists and near-organists keep the pedal stops continually sounding?) and a very decided over use of the traps. The glockenspiels, vibrating bells, etc., etc., on an organ of that type are unquestionably of use in playing pictures—provided they are used with discretion and not with discretion cast to the winds. There was altogether too much mixing of color, and not enough use of individual registers.

The performance was characterized by life and good spirit. It was not deadened by the old-fashioned church-legato style of playing. But, on the other hand, no good legato was in evidence when it would have been useful.

#### THE CRITERION—NEW YORK

A CRITERION program is always something of interest which piles up a long double row of standees on the approach side of the box office. The new program of Oct. 17 opened with Couperin's *Le Carillon de Cythere* which was given a delicate and artistic rendering by a small silhouette orchestra under the always tasteful baton of Victor Wagner; it was more like an opening number of the superbly artistic Kneisel Quartet than the overture of a theater program—which gives a reliable clue to the artistic motives that replace the theatrical in the Criterion production. Scenics of the incomparable Versailles came next, and the only point of regret was that there was no view of the whole wonder-land from the air—a view which would have been easy to obtain, and without which it is impossible to give a coherent and tangible impression of Versailles.

Third came a soprano solo and a duet of dancers after the Versailles period, all of which gave a fine atmosphere to the Versailles scenics because both solo and dance were carried out with careful exactitude—the accompaniment to the dance was supplied by a spinnet and flute. The song was done with discriminating grace and reserve, with hardly a gesture (and what a relief from present day contortionistic singing) always true to the olden time; and the same spirit was equally well carried out in the dance, which (despite its absence of abbreviated skirts, crooked legs, and kicks at the moon) was delightful and interesting even to the tired business man.

"Something to Think About", the feature film, came next, to be followed by a cartoon comedy and E. R. Kroeger's *Marche Pittoresque* as an organ solo. When the solo was played at this performance the heavy stage curtain was down, with the result that the organ sounded two miles away. This organ, manifestly, is not in keeping with the Criterion programs, but that is neither the fault of the builder of the organ nor the present director of the theater, but the fault rather of the prevailing ignorance among organ players and organ purchasers: the artistic and adequate theater organ will come in time; let us not lose our heads because the program is slow, and above all, let us not be so thoughtless as to condemn those builders who are paving the way for the true organ by supplying wholesale the make-shifts that are going to act as a liberal education and virile stimulant toward that better day.

In the first few minutes following the orchestra, the organ should entirely avoid the

heavy diapason and wood tones and use exclusively the strings and imitative reeds, also avoiding the heavy pedal; when an organ follows an orchestra in any other way, the effect is invariably and inexcusably bad. Particularly is this noticeable in the Criterion, where the small orchestra so artistically managed by Victor Wagner stands out as the most refined chamber music in contrast to the braying-horse tones of the diapasoned and bourdoned organ registration.

The organist of the occasion, D. Kenneth Widenor, did some excellent work, largely because his selections were so appropriate. For example, in one scene of emotional despondency the words "dead hope" index the scene for us; Mr. Widenor used the opening chords of Borowsky's well known Sonata, but played them very softly—which was true art. The entire second movement of the Sonata was used appropriately in every measure. One other excellent point, forcefully illustrated, was the changing of the mood of the music when the picture changed. This change of picture mood came not in the picture itself but during the showing of a two-paragraph title; Mr. Widenor did just the right thing; he changed his music mood just as the audience had read about half through this indexing title. Had he changed as the title flashed to the screen, it would have annoyed the audience and broken the delicate emotion-fiber of the story; had he delayed his change till the title had been finished and the story picked up again, he would have killed the effect of the picture's change. This is true art in photoplaying.

Brief parts of Dvorak's New World Largo were also used with good effect. But one rather annoying mis-hap should be noted if this review is to have any reliable value either for those who are personally interested in this review, or for the innocent bystanders who are the readers of it. A piece of music was used which ended with a good climax; the music was appropriate, but the climax came at a point in the film so near the end that the audience could hardly fail to be misled into believing that the sermon was over now and the amen would soon be pronounced. But not so; the story did not end: the audience had been tricked. And here again we fall back upon the greatest defect of the moving picture universe: the lack of competent Directors of Production. Cecil B. De Mille is a wonder, there is no denying that; but his beautiful picture should have ended just where the musicians brought their climax, that is, just before the blind grandfather started off with the little boy, and the stone-hearted husband got up from his chair and started out. Every intelligent observer knew what the end was going to be when these two snatches were shown; why string it out any further? Like the sermon, the motion picture is so many times spoiled by the prolonged and painfully obvious ending; give the crowd a chance to show its intelligence, or develop it if it has none to show, and we'll all say thanks.

A Criterion program (for which mere man must pay two dollars: one half of which is for his fair partner) is worth much more than it costs. A theater like this in every large American city, and soon we will be a race of red blooded men with the fine discrimination of the artist, the true code of morals befitting the sons of God, and the possessors of that elixir of life, that unadulterated joy of Fairy Land folk. Could we ask for anything better in Man?

#### STANLEY—PHILADELPHIA

Henry S. Fry

**A**T THE Stanley Theater in Philadelphia not only are excellent pictures screened but also it is the one theater that attracts music-lovers because of the quality of its music, both as to composition and performance.

At the Stanley we find not only an orchestra that, under the able direction of Albert F. Wayne, really interprets the pictures, but

there are two excellent organists. William Klaiss and Rollo Maitland, who are legitimate organists and play the organ as it should be played, making compositions of the better class, including music originally written for the organ, attractive enough by their interesting interpretation to please even the average theater-goer, as well as the musician and the music-lover. Both organists learned to play the organ under well-known teachers, and have adapted their organ-playing to theater work. Many of the present day aspirants for theater playing are not willing to pursue a similar course, preferring to play "on the organ", adapting their piano instruction to the organ, playing the pedals with the left foot, and "pumping" the swell and crescendo pedals with the right foot.

Sometime ago a well-known theater organist who had his bench placed across the pedals on the bias, remarked to an organist who had been trained along legitimate lines, "my right foot isn't much, but my left is as accurate as hell!"

At the Stanley Theater you may hear anything from a Sousa March to a Bach Fugue or a portion of a Borowski Sonata, if the interpretation of the picture is suited by that special style of composition. Both organists are exceedingly well equipped technically and have an excellent sense of tone color, which usually assures proper and interesting registration, as well as the required facility of fingers necessary to play the compositions suitable for the picture. To mention an instance, during the past week in "The Round-Up" the Ray Blas Overture of Mendelssohn was used by the orchestra, and both organists were prepared to use it, and did use it on the organ at the same point in the picture at which it was played by the orchestra. During the singing by "Echo," playing her own accompaniment on the "new piano", we appropriately heard Old Kentucky Home on Vox Humana with Harp accompaniment. At the showing of "Land of dead things" appropriate music was heard, to be replaced by contrasting suitable music to depict the "Apache Spring". "The Round-Up" is a difficult picture to accompany, there being so many flashbacks, which prohibit a frequent enough change in the music to always "fit" the incident shown.

In the comedy "A young man's fancy" we heard the "Music Box Refrain, Young man's fancy" played with a registration imitating that humble contrivance, and despite those who despise what they may call trickery, we were rather impressed by the results from the organ when the irate step-son "landed" on his step-father's countenance. This may be trick-playing, but in the writer's opinion these effects are a help to the picture and have their place.

The orchestra at this theater is specially to be commended for its interpretation of the picture, which is, after all, its principal mission. There are moments when there is a roughness from the musical standpoint which might indicate the need of a little more rehearsal, but usually the playing is smooth and appropriate.

The orchestral contribution for the week of October 10th was from "Carmen" and included the Toreador's Song, sung by Reinhold Schmidt, an excellent Baritone. For the week of October 17th the orchestral music will be from Madam Butterfly, with Emily Stokes Hagar as Soprano.

With such an excellent musical department the Stanley Theater can count on not only the "movie" fans, but the "music fans" as well, and no doubt this accounts for the popularity of this excellent theater.

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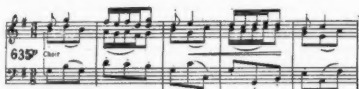
**A** MAN may smile and bide you hail,  
Yet wish you to the devil;  
But when your pet dog wags his tail  
You know he's on the level.

## Repertory Suggestions For Church—Theatre— and Concert

### HANDEL (GAUL)

#### Minuet

THIS Minuet, the arranger says, "should be played with the lightest possible effect." It is a simple diatonic number that will have sufficient grace and beauty if played as Mr. Gaul suggests—though how it can be played with the "lightest possible effect" while using diapasons on the Great and Swell is a problem the readers will have to figure out for themselves. Perhaps the indicated registration will have to be ignored,



as is usually the case. If registration is well contrasted, with individualistic registers for each hand, and perhaps a string Pedal, the Minuet will be indeed charming. Particularly is the registration important in the formal middle section.

Minuet would make a charming offertory, and perhaps could be used with other numbers in an elongated prelude. The recitalist could make it interesting if, in addition to carefully selected and contrasted registration, he located it properly in his program.

The photoplayer could use it for any light scenes, though its formalism and extreme simplicity would naturally call for similar qualities in the screen setting. It would serve for children's scenes and for garden parties or indoor parties where the action is lively but not boisterous. (Ditson)

### ARMAS JARNEFELT (NEVIN)

#### Berceuse

AN ODD melody that grows more attractive with repeated hearings. The illustration shows the second staff and illustrates in its third to seventh measures a pleasing turn in the harmony. Its melody is



admirably adapted to some of the intensified solo registers of the organ, rather than the more common voices, and its beautiful legato affords fine contrast to the choppy of the accompaniment. It is very easy to play and is quite individualistic.

It would make a pleasing offertory selection, though it is too delicate for a postlude and not strong enough to stand by itself as a prelude. On a recital program it would be desirable on account of its individual character.

Photoplayers would take note of its slight melancholy, its wistfulness; and perhaps these very qualities could be turned to sprightly scenes with good effect, though the whole piece could hardly be used in that way. It has a foreign flavor and would fit scenes showing foreign peoples in intimate moods. As a berceuse or cradle song it would be charming, especially with its slight background of longing, or perhaps sadness. (Ditson)

### ALEXANDER KOPYLOFF (GAUL)

#### Dream

THE composition is well named, and also well arranged for the organ. It has a quality of mystery, which is heightened by the use of the celestes and similar off-pitch registers. It is very easy to play, and its pedal part would offer no difficulties even to a beginner on the organ. It is an ideal little dream number, capable of being interpreted in many ways, with ample room for

temperament and artistic turns here and there throughout its entire length. The middle movement offers triplets against two.

Another charming offertory selection, though it would serve admirably as the final



number in a preludial group; its peculiar dream-like character would make it especially effective in the quieter services of the church. As a recital number it is capable of holding its own in a program of 'bigger things'.

Photoplayers will find in it an excellent dream number, though its wistfulness could be made stock of for other purposes. There is a tinge of reflectiveness bordering on sadness. (Ditson)

### CHARLES FONTEYN MANNEY (Stewart)

#### In Fancy Free.

IN THE style of a gavotte, light-hearted, simple, frolicsome. It is well arranged for the organ by H. J. Stewart, Mus. Doc., of Balboa Park's open-air organ. There are entirely too many measures composed of four quavers followed by two crotchets; it is a pity the arranger did not take the liberty to correct that defect—but then, each player can



easily do it for himself, for the middle movement is somewhat more interesting than the first movement and makes the piece well worth while. It is rather individualistic, and makes use of the staccato. The illustration shows the opening staff; more interesting materials are to be found in the middle movement.

The number is slightly too happy for an offertory, though it might serve well enough as part of the prelude, or as the postlude. Its mood is very happy, even frivolous at times; hence a solemn rendering of it will not do it justice.

This very useful number is suited to a multitude of scenes depicting light-hearted care-free mirth or joviality which the photoplayer encounters in almost every film.—F. S. A. (Ditson)

### RIMSKY-KORSAKOFF (Federlein)

#### Hymn to the Sun

THE illustration is taken from the third staff for convenience and because it shows better than either of its predecessors the character of the melody. It is Rus-



sian enough in flavor, and in spite of its being written on four staves at times, it is not difficult; the semiquaver passage is easy in spite of its looks. As a solo on the old reed Oboe, against a dulciana accompaniment, the number would have its characteristics heightened sufficiently to make it interesting to audiences generally, providing it were used at the right time for the sake of contrast.

It is too long for an offertory, though it might serve well as a prelude or postlude. Its recital use would be confined, perhaps, to historical programs; or at most to programs where its own peculiar brand of contrast is needed.

Photoplayers will take note of its original setting. The troops of King Dodon, engaged in warfare with neighbors, are driven into a ravine. In the early morning light a beautiful woman in gorgeous robes appears and sings a "hymn to the sun," a sensuous ballad intended to entice the King.

The melody resembles that of the composer's Song of India, and contains chromatic semiquavers (found in the introduction to the opera) similar to those in the Song of India. Picture use should be confined to Oriental scenes, and for situations similar to the original.—F. S. A. (Ditson)

#### In Silent Woods

THE title is well chosen; and a modern organ is required. There are some sixty-fourth notes, but the tempo is slow and the number is easy to play. It uses the organ in a modern way, and calls for beauty in registration; a genuine tone picture can be made of it if the registration is properly attended



to. The illustration shows the third staff, where the chief theme is first heard; the preludial staffs depict somewhat of the spirit of rustling leaves and occasional bird notes, though it is not done in a fantastic way. Altogether, the music is beautiful.

It would make an admirable offertory, or perhaps prelude; and as a recital number it would be effective if it were properly placed in the program for the sake of gaining the utmost by contrast.

In the theater it should be reserved for outdoor use, as the title suggests, although the melody might admit of a personal or emotional use. For forest or mountain scenes portraying the solitude and serene beauty of nature it would be ideal. It suggests silence and stillness rather than action, as of brook or river. It might be appropriate for scenes in which lovers are shown gazing at the scenery in serious or contemplative mood.—F. S. A. (Ditson)

## News and Notes

### GUILD NEWS

AT THE meeting of the Council, Nov. 3, forty-six applications were presented and acted upon, which proves steady growth and interest; but inasmuch as many among that number have signified their intention of taking the Examinations next June, the outlook is most encouraging. It is to be hoped that these new aspirants will take the Examinations seriously and make a thorough preparation, or they may be sadly disappointed in their marks.

The Legislative Committee has been at work for some time getting ready for the printing of a new revision of the Constitution and By-Laws, and this strenuous piece of work is nearly finished. It is hoped it will be ready for distribution within a month.

Among the plans of the Warden, Dr. Victor Baier, is that for a pilgrimage over the whole country for the purpose of visiting all the Chapters. This pilgrimage will really consist of several trips, the dates being controlled by his church and choir duties. One round of visits has already been made to three Chapters in New York State; a fourth Chapter was organized in Albany under the name of the Eastern New York Chapter,

whose members are from Troy, Amsterdam, Coxsack, Schenectady, and other places near Albany. This Chapter starts with fine prospects; the officers are men of ability and the members enthusiastic. The Buffalo Chapter has started the season with a superb program of recitals and services, which is also the case with the District of Columbia Chapter.

The Warden and Council are planning a celebration of the Twenty-Fifth Anniversary of the organization of the Guild, which will be a red-letter event. The celebration will probably continue two days and will include a service employing many of our best singers, with a large attendance of the clergy; a general reception and a dinner of large proportions are also planned.

Oscar Franklin Comstock, the Secretary General, has been appointed organist of All Saints, Great Neck, L. I., where he will have a large teaching class in this beautiful parish. Mr. Comstock holds the Fellowship certificate of the Guild and also the Diploma of the St. Cecilia Academy of Rome, both earned upon examination.

The Council announces a prize of \$25 for the successful candidates making the highest marks in the two Examinations of 1921.

The District of Columbia Chapter enriched its recent meeting with a piano, cello, and violin trio which won sincere praise. The Chapter has organized a fund and is securing subscribers to it for the purpose of securing at least three recitalists of national reputation; thus far the Chapter has not been able to enjoy recitals by the most famous recitalists because it has been almost impossible to properly finance them; this difficulty is now being happily overcome.

The Buffalo Chapter's imposing schedule of activities may be briefly summarized as follows:

October: Paid recital by Charles M. Courboin.

November: Examination Subjects, Harmony, Counterpoint, Fugue, and Improvisation; each subject illustrated by actual demonstrations, and followed by general discussion.

December: Development of Organ by Clarence Dickinson.

February: Choir Problems, Quartet, Chorus, Boychoir, Children's Choir.

March: Recital by Lynnwood Farnam.

May: Master Course in Organ Playing.

### N. A. O. NEWS.

BY A unanimous vote the Executive Committee at their last meeting on Monday, October 11th, selected Philadelphia as the next Convention City. Prospective plans already point to a Convention for 1921, which will probably exceed anything that has been accomplished in the past.

When we consider the Wanamaker organ of 240 registers, and others of 125, 90, and 80 registers, there should be an unsurpassed feast of music. Mr. Alexander Russell, Director of Music of the two Wanamaker Stores, in extending a most cordial invitation to the Committee to make their Store the Convention Headquarters, said that it was his desire to arrange a special concert of unusual magnitude for that occasion. If these plans go through, it will be something entirely original and something which no organist can afford to miss. Mr. Courboin also told the Committee of other special plans which will give the Convention added features. We know what Mr. Wanamaker has already done for organ playing and we are sure of something, as usual, of distinctiveness.

Rollo Maitland announced that by next summer there would be a new picture house with a very large Kimball unit organ which will be available for the Convention and those who are especially interested in this work will find the very latest photoplay equipment. Two new Councils have been formed during the last month, one at Elizabeth, N. J., known as the Union and Essex Chapter, with Bauman Lowe as President; and one in Louisville, Ky., with Carl Wieseman as President. The new membership drive is on, and these

two new Councils are partly the outcome of that work.

A special committee has been appointed by President Fry which will be known as one for the Promotion of the Interests of Organists. Its members are: William C. Carl, Chairman; F. Warren Andrews; E. K. Macrum; F. S. Adams; Lynwood Farnam; Clarence Dickinson; and S. Wesley Sears. It is the purpose of the N. A. O. that this work shall be done in a purely educational way.

The Committee on Public Meetings, with John Doane as Chairman, reported tentative plans for the season as follows: A Get-Together Dinner; New Year's Lunch with the Guild; Choral Service in Brooklyn; a similar one in New York; a joint Service with the Guild in celebration of their 25th Anniversary.

Members present at the Meeting on October 11 were: President Fry; Rollo Maitland; F. S. Adams; Mrs. Keator; Miss Whittemore; T. Tertius Noble; A. R. Boyce; E. K. Macrum; R. L. McAll; A. C. Weston; Charles Courboin; W. I. Nevins; W. N. Waters; Hermon Keese; S. A. Baldwin; Mrs. Fox; H. S. Sammond; John Doane.

After the business meeting an informal luncheon was enjoyed at the Peggy Waffington.

#### TO HUMPHREY J. STEWART, MUS. DOC. By Stella Jaques Penman

The tardy minutes slowly came, though people held their peace.  
In thinking Time had gone to sleep forgetting their release;  
Time woke at last and forward thrust the Sixty-Minute dame.  
And people cheered for at her side our Dr. Stewart came.

His fingers opened quickly every little Ivory door,  
And scores of happy tones came out and danced across the floor—  
Came rushing out so thick and fast they tumbled from the stage.  
And laughed in glee like fairy nymphs escaping from a cage.

The thrilling tones vibrated 'round said persons in the crowd;  
They roused the dull and sleepy ones and gayly sang aloud,  
Then floated down the peristyle and on each column swung,  
While from the arch above the pipes a thousand carols hung.

The lilting tones, the airy tones, the highest tones of all  
Threw kisses down to everyone and as I saw them fall  
On faded cheek or trembling lip or faces young and fair,  
They turned to jewels, radiant gems that sparkled everywhere.

The greater tones filled all the front, but small ones peeped between  
To lay their pearls on happy tears, their pearls of dewy sheen.  
Then rainbow clouds embracing all supernal tones of love,  
They floated through ethereal blue away to realms above.

**Howard A. Murphy**, Mus.Bac., recently substituted a few days in the Washington Theater, New York, in the absence of Mr. Jones.

**Charles J. Stern** has been appointed organist of the new Strand Theater, Cumberland, Md., with **Miss Marie Dryer** as associate organist. The Strand orchestra, under the direction of **Clement E. Bray**, includes two violins, cello, bass, clarinet, trumpet, piano, and organ.

**Oliver G. Wallace**, of the Liberty Theater, Seattle, Wash., has been appointed to a theater position in Los Angeles, which is reported to have contracted with him for two years at \$25,000 a year.

**Jewish Poland** of to-day was the subject of some unique pictures shown in Madison Square Garden, New York; the films showed actual conditions in Poland and presented many close-ups of the crowds in which many in attendance were said to have recognized faces of their relatives or friends. Special Jewish music was arranged for the picture by Joseph Zuro.

The **Department of Agriculture** has almost half a million feet of film available for distribution without charge save for transportation. The films are intended primarily for the use of extension and field workers of the department and for institutions that are co-operating with the government in agricultural work, though they are sent out on application to any persons interested.

**Music was transmitted by wireless** recently in San Francisco when the regular morning concert at the California Theater was carried by wireless to the soldiers in the Letterman General Hospital. During the installation experiments the sounds were heard in St. Paul, Minn., in Seattle, Wash., in San Diego, and 1,500 miles at sea. The sound carried perfectly and the soldiers were able to hear in all parts of the room.

Boston musicians recently filed a protest with Governor Coolidge against reducing the number of band concerts and awarding contracts to "unprofessional and amateur bands". Unfortunately the protest ended with a cheap and un-American reference to the "valiant services of the professional soldier musicians during the World War, when hundreds enlisted and crossed the seas." The time has passed when grown men can gain the public's sympathy by such thoughtless claims.

The Wall Street explosion, with its barbarous murder of more than 30 people, occurred at 12 noon; a complete picture of the disaster was shown at S. P. M. of the same day in the news pictorial of the Rivoli Theater, New York. (The explosion stopped the clock in THE AMERICAN ORGANIST editorial office, a few blocks north of Wall street, though that was not noticed till some few hours afterwards; the concussion was so light that it was not thought of as an explosion at the time).

The **\$500 Riesenfeld prize** for an orchestral overture drew forth 85 contestants; three manuscripts were finally selected as those from which the ultimate choice should be made and each of these will be given adequate presentation by the Rivoli Orchestra before an invitation audience consisting of prominent musicians, including the composers of the three overtures. Perhaps this is the first time any music prize has ever been given after such thorough and absolutely fair trial. The judges are Edward Falk, Josiah Zuro, Frederick Stahlberg.

**Pietro A. Yon's L'Organo Primitivo** was used by **Firmia Swinnen** as the organ solo of his Rivoli (New York) program of Sept. 13 and made a very good impression in spite of the fact that there was no explanatory program note giving a clue to its humorous bit of realism—the mere title is hardly sufficient to convey much definite impression to the average audience. Mr. Swinnen altered the final measure to end with a fortissimo chord, a necessary change, considering the state of the present-day theater audience and their attitude toward the misunderstood organ solos.

**FOR SALE**—Four-Manuel Stanbridge Organ, tracker-action, 50 stops, Kinetic Blower. This instrument has wonderful tonal qualities, and could be re-built for a moderate sum. At present, it is in use in Rodeph Shalom Synagogue, Philadelphia, Pa. For further details, write Walter St. Clare Knodle, 130 South 17th Street, Philadelphia, Pa.

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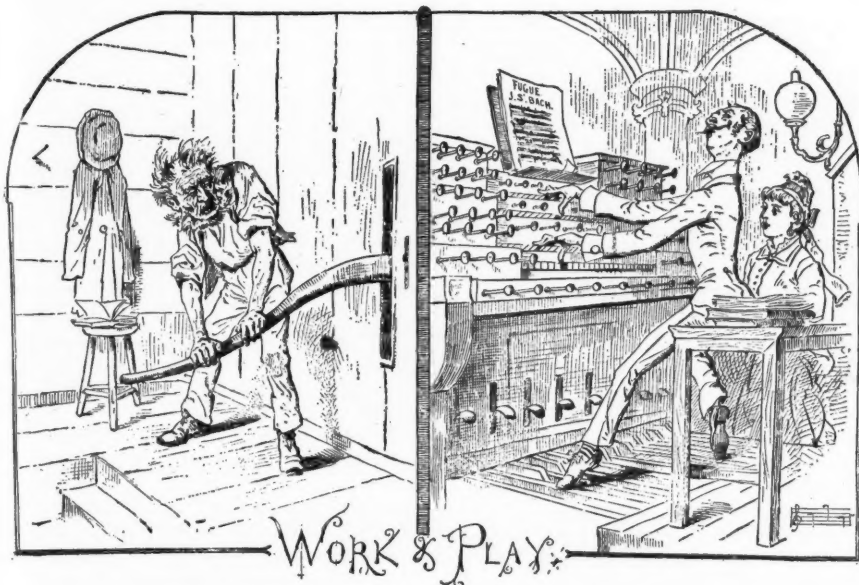
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### Two Of Us

**I**N MY town there lived for about sixty years a musician who left upon it the impress of a personality so unique and a musicianship so far in advance of his time that to-day, though twenty years have elapsed since he retired from active participation in musical affairs, his influence still dominates. Born only a year or two after the death of Beethoven, he was the son of the Stadtmusiker of a small Prussian city and received from his early education and his environment a priceless heritage of classical tradition. Pause a moment to consider the fullness of his life, during whose span were composed all the works of Schumann, Mendelssohn, Meyerbeer, Verdi, Wagner, Liszt, Brahms! Such a life, touching our own in its later years, seems to us younger men like a link with remote music antiquity.

Hermann Kotzschmar came to America when but a lad in his late 'teens, and a few months later drifted to Portland, Maine, where he remained. Situated in the northeast corner of the union, quite apart from the busy avenues of commerce and art, this City reposes complacently beside its own quiet backwater, and the little that it stands for to-day in the larger musical world is due rather to Kotzschmar's influence upon its musical

beginnings than to its own unaided accomplishment. Its municipal organ, the Kotzschmar Memorial; the music festival which had its beginning in the old Haydn Association, conducted by Kotzschmar for thirty years; and the Kotzschmar Club, an association of male musicians meeting monthly to present and discuss papers on music subjects: all perpetuate his memory and uphold his ideals. And at the old First Parish, where he played for nearly half a century, the congregation that he educated in music often begs me to omit a choir number in the service and to play—what, some popular piece? No, Bach.

He possessed a peculiar charm of personality; but what made him a real force was a certain stubborn mulishness that appeared whenever the question arose of yielding an iota of his high ideals. In his lifetime he may be said to have educated pretty completely in music the inhabitants of a City, if not of a whole State; for when a man of his dominant personality and high educational endowment has molded public taste for over half a century, there remain at the close of his life few within his sphere of influence who have not benefited by his work and ideals.

In another New England town there lived, once upon a time, a young organ-

ist. He was then about nineteen years of age. Two years before he had been graduated from the local High School and was now clerking in a business office. He had some natural talent in music and had received good elemental instruction; and at the age of fifteen he had attained his first organ position, followed a year later by one considerably better, with a quartet choir of which he was director. Probably he played rather badly; but, in modern parlance, he seemed to put it across, and whatever his congregation may have thought of him, there is no question that in his own estimation he stood very high. He had all the seething dreams and ideals of youth; but the oasis of futurity, seen through the mirage of adolescence, bore such a rich field of ripe fruit just ready to drop into his lap that it did not seem worth while to exert himself to pick any then. The world of youth always contains many such.

One of the singers in his choir was a young woman, perhaps five or six years his senior; old enough anyway to realize what a conceited young ass he was. She was a hard-working country school-ma'am who came to town on Saturday, took a vocal lesson, sang two Sunday services, and returned to the treadmill of her week's work in season for the opening of school on Monday morning. It troubled her New England conscience to see John pursuing the careless tenor of his ways, wasting precious days and weeks in cultivating habits which, if not actually vicious, tended to become incurably lazy.

One Sunday, when he had irritated her beyond further endurance, she broke out with "John, I have visions of you, ten years hence, a bum about town!"

Possibly she had called him worse names before; but this outburst came at the psychological moment and the appellation "bum about town" cut him to the quick. In a flash he, too, caught the vision of himself limping through life, a ne'er-do-well eking out an insufficient income by pounding the piano on week-days and playing in a third-rate church on Sundays. From that moment he turned a right-about-face. In the fall he entered college, and a few years later he continued his musical studies abroad.

These events occurred nearly thirty years ago. To-day he is a respected

member of the musical profession, whose name, if given, would be familiar to the readers of *THE AMERICAN ORGANIST*.

L. T.

### I. O. U.

THESE concrete instances of indebtedness are to be matched on every side. The whole world of theater patrons is indebted to the painstaking efforts of a Hugo Riesenfeld, who spends hours every week in the selection of appropriate music to accompany his screen productions. He calculates duration of time with mathematical accuracy; he blends tone color with the delicacy of a miniaturist; he judges emotional values with the keenness of a psycho-analyst.

In another world patrons of church music are similarly indebted to men like Henry Clough-Leighter, men who labor year after year in patient self-immolation, sacrificing the hope of immediate pecuniary return in order to perfect a higher type of church music.

Likewise solo and church organists are indebted to composers like Edward Shippen Barnes, who refuse to prostitute their great and serious talent to the concoction of pot-boilers. One may safely assume that not the one-thousandth part of time, skill or inspiration was required for the composition of a piece like, say, Johnston's Evensong that was consumed in the task of planning and constructing Barnes' organ "Symphony;" and yet I have no doubt that one thousand copies of the Johnston number are sold to one of the Barnes. What is the good? Men like Riesenfeld, Clough-Leighter, Barnes, are way-showers; they plant new standards, unveil higher ideals, and thereby enrich the world; that is the good.

Everybody is indebted to somebody else—the child to its parents, the student to his teacher. The season is approaching when business men take stock; they tabulate their credits and their debits and strike a balance. Why should not we, too, in the latter days of the year take an hour for serious thought for the same purpose? not, indeed, to tabulate our money debits and credits (for most musicians do not require many minutes to accomplish that) but to determine honestly, each for himself, in how far he has paid his just debts to his own profession?

The only way in which a debt can be cancelled is to give something in return for it. A debt is FORGIVEN when something is GIVEN for it. In many instances we cannot turn about and repay those to whom we are directly indebted. Is the debt then cancelled? By no means. How shall we pay it? Simply by projecting into the next generation a generous supply of that which we have received.

If we play in a theater, we can adopt the Riesenfeld principle (perhaps upon it; who knows?) and strive to contribute a carefully worked-out emotional accompaniment to the pictures. If we compose, we can revise and re-revise, instead of hurrying prematurely into publicity. Or, if we do compose, we can bring to our church service and our recital, compositions of the Clough-Leigher and the Barnes type and to our theater the best that the public (or oftener the manager) can be persuaded to accept.

The least we can do towards repaying our debt to these men is to perform the compositions they have labored to bring forth. Their labor is a sort of vicarious atonement. They have brought themselves into at-one-ment with the forces at work on the higher planes of consciousness; and to bring ourselves into at-one-ment with them and get some benefit from

their sacrifice, we, too, must strip off our sleeves and begin a strenuous campaign of education—with ourselves first of all, then with our choirs, our congregations, and the general public. Does it take too much time? It is not easy to prepare an anthem by a Clough-Leigher or a Bairstow. But, again, what good have we done to ourselves, to our choir, to the people in the pews? If we play Even-songs by the dozen, wherein is anybody the gainer? We have tickled ears; but we have wasted our own time and energy. Besides, we have done nothing towards cancelling the debt we owe to those who are working beyond the easy grasp of the moment.

It seems to be a law of life that we succeed in taking out of a thing or an experience just about what we put into it. When we put nothing in, we are pretty sure to take nothing out. If we add another similar law of life—that this debt matter is bound to hound our footsteps in this existence (and very likely in another as well) until we have paid off the last farthing—perhaps we shall reach the proper frame of mind, as December gives place to January, for some such entry as this in our New York's book: "Resolved: to reduce the balance in our debit column!"

L. T.

## St. George's Hall—Liverpool

HERBERT F. ELLINGFORD

I HAVE been all over the continent, and I have certainly seen nothing finer in its way than St. George's Hall, if as fine. Its simplicity makes it all the more impressive, and, whilst striking to the eye, the design is full of refinement, and in it we have a building for all time, one of the great edifices of the world. I look upon it as our finest example of Greek style." Thus wrote Mr. Norman Shaw, R. A., in the Strand Magazine, October, 1900.

The principal features of the exterior of this unique building are the south portico, with its noble Corinthian columns, and the eastern front—a magnificent colonnade, 200 feet in length, with sixteen fluted Corinthian columns.

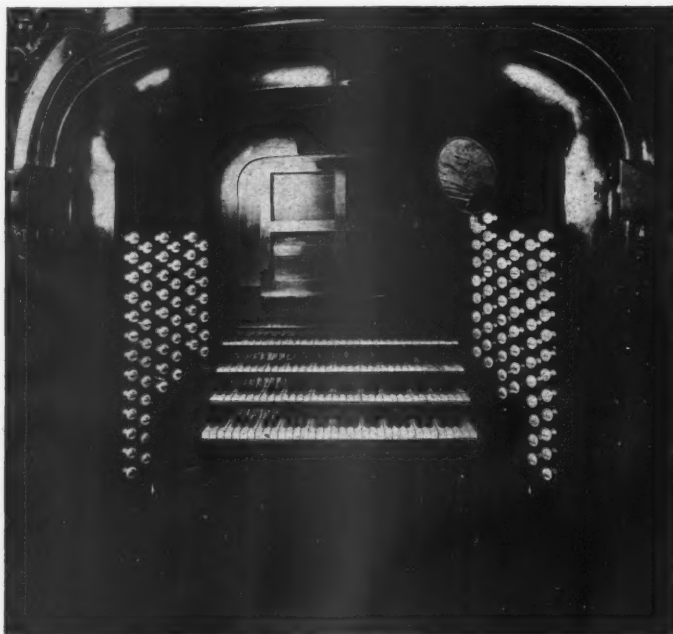
The interior comprises the Great Concert Hall, the Small Concert Hall, the Crown, Civil and Chancery Courts, Grand Jury Room, Library, and many other rooms.

The Great Concert Hall is renowned for its wonderful floor, composed of over 20,000 encaustic tiles relieved with bands of stone which produce the soft effect of mosaic work; its polished granite columns, 22 in number, and 35 feet in height; its beautiful vaulted ceiling; and its splendid organ.

The organ was built by Henry Willis, of London, to the specification of Dr. Samuel Sebastian Wesley, by whom it was opened in May, 1855. It has four manuals (compass GG to A in alt:) and

pedals (30 notes, CCC to F). There were 100 speaking stops, 10 couplers, 36 manual and pedal pistons, 10 composition pedals; and it was tuned on the system of unequal temperament. In 1867, at the request of W. T. Best (the first organist of St. George's Hall) the tuning was changed from unequal to equal temperament, and the wind pressure on the four heavy reeds of the Solo Organ was increased from  $9\frac{1}{2}$  to 22 inches. Further

		PEDAL
32	1	Open Diapason (wood)
	2	Open Diapason (metal)
16	3	Open Diapason (wood)
	4	Open Diapason (metal)
	5	Salicional (metal)
	6	Bourdon
10%	7	Quint
	8	Bass Flute
	9	Octave
4	10	Principal
V	11	Fourmiture
III	12	Mixture
32	13	Posaune
16	14	Contra Fagotto
	15	Ophicleide
	16	Trumpet
4	17	Clarion

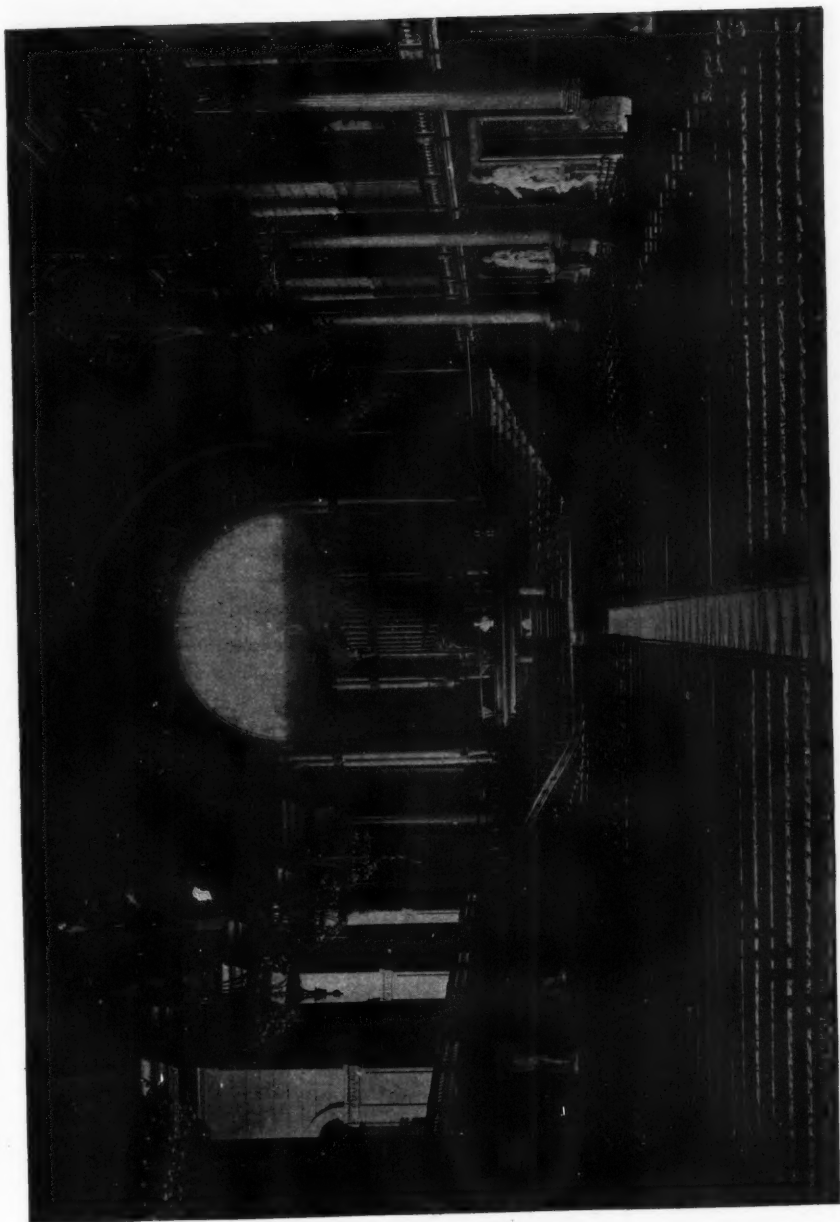


ST. GEORGE'S HALL CONSOLE  
Where W. T. Best Made Organ Recitals Famous

improvements were carried out in 1897, on the advice of Mr. Willis (the builder), Dr. Hopkins (organist of the Temple Church, London), and Dr. A. L. Peace, who succeeded W. T. Best as organist to the corporation. The most important of these improvements were the adoption of the five octave manual compass (CC to C in altissimo) and of the 32 note pedal board (CCC to G); and the enclosing of the solo organ (except the four heavy reeds) in a swell box.

No alterations or improvements have been effected since 1897, and a brief outline of the specification of the organ as it now stands may be of interest:

		GREAT
16	18	Open Diapason (metal)
8	19	Open Diapason 1
	20	Open Diapason 2
	21	Open Diapason 3 (wood)
	22	Open Diapason 4
	23	Stopped Diapason
	24	Violoncello
5½	25	Quint
4	26	Viola
	27	Flute
	28	Principal 1
	29	Principal 2
3½	30	Tenth
2½	31	Twelfth
	32	Harmonic Piccolo
	33	Fifteenth
V	34	Sesquialtera
IV	35	Mixture
II	36	Doublette
16	37	Trombone
8	38	Trombone
	39	Ophicleide
	40	Trumpet
4	41	Clarion 1
	42	Clarion 2



AN IDEAL AUDITORIUM: ST. GEORGE'S HALL, LIVERPOOL

		SWELL
16	43	Diapason (metal)
8	44	Diapason 1
	45	Diapason 2
	46	Viol de Gamba
	47	Stopped Diapason
	48	Dulciana
	49	Vox Celeste
4	50	Octave Viola
	51	Wald Flute
	52	Principal
2 3/4	53	Twelfth
2	54	Fifteenth 1
	55	Fifteenth 2
	56	Piccolo
V	57	Furniture
II	58	Doublette
16	59	Contra Hautboy

There are 6 pistons to each manual and 12 to the pedal and there are 6 pedal pistons for the Great and Pedal divisions, and 4 for the Swell; the Reversible Great to Pedal and Solo to Pedal are also present. The choir is unenclosed. Wind pressures vary from  $3\frac{1}{2}$  inches to 22, and wind is furnished by steam engines in the basement of the Hall, one of 8 h. p. and one of  $\frac{1}{2}$  h. p. An interesting synopsis might be compiled:



THE CLASSIC EXTERIOR OF ST. GEORGE' HALL

60	Trombone
8	61 Clarinet
	62 Oboe
	63 Horn
	64 Trumpet
	65 Ophicleide
4	66 Clarion 1
	67 Clarion 2
	Tremulant

## CHOIR

16	68	Open Diapason
8	69	Open Diapason
	70	Viol de Gamba
	71	Claribella
	72	Stopped Diapason
	73	Dulciana
	74	Vox Angelica
4	75	Gamba
	76	Harmonic Flute
	77	Principle
2 3/4	78	Twelfth
2	79	Flageolet
	80	Fifteenth
III	81	Sesquialtera
8	82	Trumpet
	83	Orchestral Oboe
	84	Cremona
4	85	Clarion

## SOLO

8	86	Open Diapason (wood)
	87	Viola da Gamba
	88	Stopped Diapason
4	89	Orchestral Flute
2	90	Piccolo
16	91	Contra Fagotto
8	92	Ophicleide
	93	Trumpet
	94	Trombone
	95	Corno di Bassotto
	96	Orchestral Oboe
	97	Vox Humana
	98	Bassoon
4	99	Clarion 1
	100	Clarion 2
		Tremulant

## COUPLERS

	To Pedal	To Great	To Choir	To Solo
4'				
8'	Gt.Sw.Ch.So.	Sw.	Ch.	So.
16'		Sw.	Ch.	So.

Pedal	17 registers
Great	25 "
Swell	25 "
Choir	18 "
Solo	15 "

Labial registers:  
2 of 32', 7 of 16', 23 of 8', 11 of 4'.  
Lingual registers:  
1 of 32', 6 of 16', 19 of 8', 8 of 4'.  
Mixtures: 29 ranks.  
Independent harmonic corroborating registers: 6.

The stop-knobs require two rows for each division and are located in the following order, from left to right: Swell, Solo, Couplers, Pedal, Choir, Great. The pistons governing the Pedal stops are located in the right and left key-cheeks of the Great and Choir manuals; the reversible pedals are to the right of the crescendo pedals and the combination pedals governing the Great Pedal, and the Swell, are to the left. The two Tremulants are located with the Solo stops, at the bottom of the rows. There is no borrowing or duplexing in the instrument, and its pistons and combinations are all fixed to be reset only by the builders.

## The Best Committee

THE best committee in the world is the committee of three, two of whose members are dead.—Tom Johnson.

## Herbert F. Ellingford

THE REV. A. H. STEVENS, M. A., B. MUS. OXON

ENGLAND has produced a school and tradition of organ playing of which she may well be proud, and offers prizes in the way of Cathedral and Municipal appointments, if equalled, certainly rarely surpassed as to status and emoluments, in any other country. Naturally, for the most prominent positions, carrying with them as they do much responsibility and onerous duties, there is keen, almost fierce, competition.

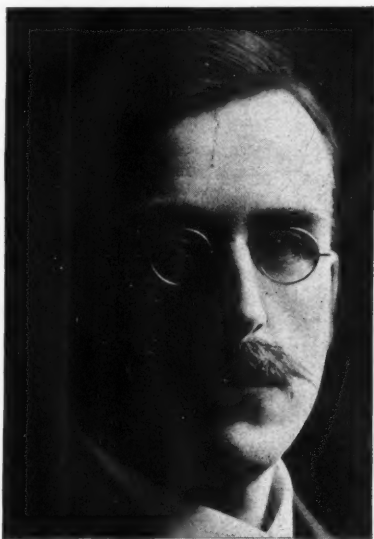
The English organist is a pivotal man, and his influence makes itself felt far and wide, in public and private. With the advent of the concert or orchestral organ has come the demand for organists of exceptional powers and capacity as executants in concert playing, with a sound theoretical knowledge, and experience as transcribers of orchestral music for the King of Instruments.

*Primus inter pares* stands Mr. H. F. Ellingford, organist of St. George's Hall and to the Corporation of Liverpool, the subject of this article, and the worthy successor to Mr. Best of world-wide fame, and Dr. Peace, former occupants of this, the premier position in England.

Born 1876 in London, even at the early age of thirteen he evinced latent musical genius in a public organ recital. From 1890 to 1900 he was organist to that eminent and enthusiastic musical *litterateur* and educationalist the late Dr. McNaught, editor of the *Musical Times*, at the Bow and Bromley Institute, London, where he gained valuable insight and experience in oratorio and kindred accompaniment, at the same period being organist to St. Andrew's, Leytonstone, and giving recitals in leading city churches.

Entering the Royal College of Music, he soon distinguished himself, winning the Council Exhibition in 1894, an open organ scholarship, 1895, and the Council Prize for organ extemporization in 1898. During his college course he had the advantage of such eminent teachers as Sir Walter Parratt for the organ, Sir Frederick Bridge for harmony, counterpoint, and fugue, Dr. Hoyte for choir-training, Mr. M. M. Barton for pianoforte, and that gifted composer, Sir Hubert Parry, director of the Royal College of Music. He left the college well equipped in tech-

nique and theory as A. R. C. M., double diploma for solo organ playing and teaching the pianoforte, fellowship of the Royal College of Organists, finally graduating in music at Oxford University in 1908. He became organist of Carmarthen Parish Church in 1901 and conductor of the Ladies' Choir, carrying off first prize on several occasions at Na-



HERBERT F. ELLINGFORD

tional Eisteddfodau, besides making his influence felt as lecturer to the South Wales Training College for Men, and in adjudication duties.

In 1906 the scene changes, and we find him in Belfast, Ireland, as organist and director of the choir at St. George's Church, with its fine choir and dignified Cathedral service; as well as organist to that enthusiastic amateur, the Earl of Shaftesbury, at Belfast Castle. Here his energies were boundless, and we see him extending his activities by recitals in the Ulster Hall, at the Dublin Society's Classical Recitals, and all the chief centres of musical life in Ireland and England, earning eulogistic press notices and public recognition on all sides by his marvellous technique. the masterly exposition

of his eclectic programmes whether pure organ music or his own transcriptions from the scores of the Great Masters, proving, in his case, difficulties were only created to be overcome. As a teacher of the organ, voice production, and a choir trainer, he was in great request.

But the goal was not as yet reached. Fully conscious of the trend and tendency of his natural bent, e. g. concert playing, he now assiduously studied it in all its forms and phases. When, by the death of Dr. Peace in 1912, organist of St. George's Hall, the post became vacant, it was thrown open to public competition by the Corporation of Liverpool. The emoluments of this, the premier position, its noble instrument and magnificent setting of St. George's Hall, naturally attracted all that was best and foremost in the world of organists.

Mr. Ellingford eventually found himself one of twelve first rate competitors who were subjected to an exact ordeal on the famous organ of St. George's Hall, and known only by numbers to the three judges—Sir Walter Parratt, Sir Frederick Bridge, and Sir Charles Stanford. Amongst other severe tests the candidates were required to play their own written transcription of Brahms's Tragic Overture.

The result of the competition came as a complete surprise to the musical public, more than one name having been the subject of gossip and rumor. After the successful candidate's identity had been revealed, it became known that the judges' verdict was unanimous, and that Mr. Ellingford's performance had been nothing less than a *tour-de-force*.

Mr. Ellingford's chief duties at St. George's Hall are the two Saturday recitals, afternoon and evening; the former presenting a programme of the more advanced and classical type of organ music, whilst the latter is more calculated to meet the popular taste, and is listened to by a rapt audience of many hundreds. The range and eclecticism of Mr. Ellingford's recital lists is amazing, and few composers in this direction who have something to say, escape his net. Purists will contentedly note such representative names as Bach, Vivaldi, Mendelssohn, Best, Reubke, Bonnett, Caesar Franck, Elgar, Stanford, etc., etc. A special feature, Mr. Ellingford's own written trans-

criptions from the full scores by the Great Masters, has included works by Beethoven, Weber, Schumann, Brahms, Wagner, Dvorak, Smetana, Tchaikowsky, Glazounov, etc., etc.

Mr. Ellingford possesses a technique that can only (to quote the Press) be described as dazzling, and technically speaking, he appears to have nothing to learn. Listening to this gifted artist's playing of Wagner's *RIDE OF THE VALKYRIES*, one is struck by the unerring accuracy of his pedalling in enumerating the forceful themes, by his dexterity displayed at the manuals, and the appropriate tone coloring. In the last movement of Mendelssohn's *F MINOR SONATA* the hearer is nigh overwhelmed with the ever-increasing mighty rush of sound, and the tremendous pace under the master's magic touch—yet nothing lost, nothing smudged or obscured, the pedalling again magnificently outlined by unwavering precision, all ending in a climax of impassioned intensity, the whole rendering only challenged by his superb treatment of the madly rushing chromatic semi-quaver passages, and handfuls of chords which characterize the finale to Reubke's *SONATA IN C MINOR*. Another time he leads the listener's sense to quiet resting places and still waters with a faultless exposition of a Bach Organ Trio, contrasting with skill and taste its voices.

Though probably no school of musical thought or tonal expression can claim Mr. Ellingford's entire allegiance, yet there are not lacking indications that his outlook is not averse to the revolutionary trend of modern harmonic developments, or even that of the Impressionists, and a perusal of his programmes hints that he has some affection for the French School as represented by Caesar Franck.

Yet Mr. Ellingford's energies are not confined to virtuosity. His mentality urges him far afield. The need of musical research with him is imperative, in view of the wide field his programmes cover, and their necessary annotation week by week. Naturally and sequentially we find him a lecturer on various musical subjects—"The Development of British Song", "Sir Arthur Sullivan", "Shakespeare and Music", "Verdi", etc., etc., together with lecture organ-recitals.

As a composer, too, he has written and

published much organ, choral and ballad music of high merit and acceptance. But Mr. Ellingford stands for progress, yet always approaches that sometimes misused term by irrefutable argument and clear method. In his "Primer of Pedal Scales and Arpeggios for the Organ" and "The Organ, a Study of Its Principles and Practice" (Novello), he quite revolutionizes the system—or rather want of it—in the older organ schools by new ideas and suggestions, the result of unrivalled experience, and based on the natural position of the body, the limbs and feet. This work has been warmly endorsed by leading organists, and is likely to be epoch making in future Pedal Technique. Here he has rendered signal service to the art of organ playing.

During the Great War and onwards to the Declaration of Peace in 1919 Mr. Ellingford frequently gave his services in aid of War Charities. By giving recitals in many provincial cities in England he raised a considerable sum of money for the various charitable objects. Thousands of Americans *en route* for the front via Liverpool availed themselves of the invitation extended to them by the Corporation of Liverpool to the St. George's Hall organ recitals, and Sunday afternoon and evening concerts. Their

admiration and delight in the organ and the selections given were unbounded.

To sum up, he is a man of wide sympathies, deep convictions, yet withal so modest and retiring that it is difficult in private life to realize the genius that he is, and the commanding position he has attained in the musical world. It is in the retirement of his home life, and the society of his wife and two charming little girls, who are as devoted to him as he to them, we find the man revealed, and get some clue to the characteristics which have brought him fame and position. Nothing gives him more joy than the company of the young, and their musical interests; and at the great festival of Liverpool children in their hundreds at St. George's Hall once a year, amid a large and influential committee, none enter into all its varied musical happenings with greater zest than the Corporation organist.

It may be of interest to know that Mr. Ellingford had the honor of being presented to Their Majesties King George and Queen Mary, on the occasion of the Royal Visit to Liverpool in 1913, and was warmly complimented by both King and Queen on the musical part of the functions in St. George's Hall.

## The Art of the Organ\*

JEAN HURE—Translated by FIRMIN SWINNEN

"THE organ is an orchestra," the public is willing to say. And that would seem to be true when we consider that every one of the organ's registers is a complete instrument of nearly five octaves\*\* extension, which we can couple, one to another, in different groups, in the unison or at the octave, or, by certain methods, at the second, third, or fourth octaves, or even at the twelfth or seventeenth. But when we consider the organ from the esthetic viewpoint we are compelled to admit that the organ, of all instruments, is the one that resembles the orchestra the least. Even the harp is less remote than the organ. The piano is

quite near. And the harmonium is not far distant. Every tone-producing instrument may be a part of the organ. But the clavichord and the organ are entirely different: the clavichord unites its timbre marvellously with the sonority of the stringed instruments and opposes itself pleasantly to the wind instruments; on the other hand, the organ does not blend with the stringed instruments but agrees easily with the flutes, clarinets, and oboes.

All this has been said before and the reasons given. All musical expression in organ playing is realized by precision in and fluctuations of the rhythm. And it is structural: dynamic changes are achieved by the use of the various registers or the opening or closing of the swell shades. This is purely mechanical and inert; there is no crescendo or diminuendo; there is no direct transla-

\*From *Le Courrier Musical*, Aout-Septembre, Nov. 14, 1920, Paris, France.

\*\*All American organs have had five full octaves on the Manuals for the past few decades, and now have thirty-two on the Pedals.—Tr.

tion of the emotions the virtuoso: there is a remoteness to the tone. But in the orchestra the players, animated by their leader, express through their instruments their individual emotions. Here the woodwind gives more intensity, while the strings die out little by little; now the violins play the melody, and then the brass dominates. It expresses the continuity of life with its innumerable changes without breaks; and individual life for every instrument independent of the sonorous whole. That intense and undulating vitality, all in marvellous and continuing shades—has it more beauty and vitality than the less human and more mechanical organ? By no means, we could even assert it is the reverse. Cesar Franck, Liszt, Mendelssohn, and Bach have written their most remarkable masterpieces for the organ and these masterpieces lose when played on other instruments.

The result of all this is the attitude taken by certain organists, usually strangers to the organ, to consider the organ an orchestra and play on it pieces which were written for the orchestra—which is contrary to the genus and the esthetics of the instrument. One may transcribe for the organ certain ancient masterpieces, works written for orchestra or voice, that may have been conceived in the organic style; but never a Beethoven or Mozart symphony or an orchestral work by Wagner or Chabrier, Cesar Franck or Bruneau, Faure or Saint-Saens, Rimsky or Debussy, will be played on the organ except as a deplorable curiosity or a caricature that shall not be at all pleasing. It is the same with compositions written for the piano. I once heard on the organ that admirable Prelude Choral and Fugue by Cesar Franck marvellously played. It was a painful sensation notwithstanding the great talent of the virtuoso and the geniality of the transcription. No matter what compositions by Schumann or Chopin, when played on the organ it gives a still more painful sensation; but pieces for the clavichord, the Chromatic Fantasia by Bach, for example, sound much better on the organ than on the piano.

To make the organ resemble the orchestra it would be necessary to make every pipe vibrate as though blown by human breath. It is indeed that peculiar

emotion that comes from instruments blown by the human breath that alone is missing in the organ to make it give to our ears the impression of the orchestra. The organ through its registers has the tone colors of all the orchestral instruments which we know. They have other tone colors beyond this, and that is one of the characteristics of this marvellous instrument. It has numerous resources which are absolutely not to be found even in the orchestra—its manifold doubling and redoubling; its prolongation without limitation; its extended sonority through ten and one-half octaves\*; its brasses of incomparable purity; its sweetness unequaled by any other instrument; and above all that ardency, that sonorous vapor, that delicious indefiniteness in its most individual of tone colors, the Mutation Registers.

It is these special resources of the organ that demand every care from the organists. The old masters knew it to perfection. Therefore in the formulas of their accompaniments they very rarely used the 8' registers without adding the 4', etc. Bach and Andre Raison give definite instructions. In the compositions of these old masters and also of their followers, the "Recits" of the 8' voices, without the addition of the 4', are rarer than the "Recits" of the Tierce or Nasard.

It seems it was their aim to constantly demand of the organ effects which could not be secured from the orchestra. Shall we consider those effects as being contrary to modern music? By no means; it is exactly through them that the organ gets a color and vitality which are entirely missing when we treat the organ as an orchestra. All this seems to be a paradox, but it is nothing other than the result of the natural experience of every organist.

And so I close this short discussion of a subject which is and always will be the musical passion of my life. May the organist and the composer draw favorable conclusions from these lines! May the organ again be what it was and never should have ceased to be: a musical instrument, instead of being confined to the church where it is heard so little and so unfavorably.

\*The reader will make his own computation.—Ed.

# The Guild Examinations

## Organ Work

WARREN R. HEDDEN

THE percentage of candidates who were successful in attaining the Fellowship and Associateship at the examinations of 1920 was only forty-three of the total number enrolled, while in 1919 the percentage was sixty-nine. This year a considerable number of the candidates had but recently been released from military service, or other work in connection with the war, and their work bore evidence of insufficient preparation.

In 1918 the writer had a series of articles in the official organ of the Guild, in which the causes of failure were pointed out, and he has been requested to again give some advice to intending candidates.

The examinations for each class are divided into two sections, viz.: work performed upon the organ; and written work, involving theoretical problems. The first test upon the organ consists of the performance of two pieces, of which the names are published at least nine months in advance of the examination date, so that ample time is given for their preparation.

The second test is the playing, at sight (or after a hasty scanning) of a short trio, for two manuals and pedal.

The third test is in reading, at sight, a short four-part vocal score. For the Fellowship the C clefs are employed for alto and tenor, and for the Associateship the usual G and F clefs, arranged as in anthems.

The fourth test is to transpose a short passage into first one and then another key, not more than a second or a third above or below the given key. The following tests are in harmonizing, first, a melody, and then a figured bass. Candidates for the Associateship are then required to modulate to various keys, while for the higher examination the requirement is an improvisation upon a given theme. This completes the organ section.

The judges are not permitted to function in the case of any candidate who has at any time been under their instruction, so that impartiality is assured.

In order to pass, not less than one-half of the obtainable marks must be won

for each item, and a grand total of seventy out of a possible one hundred. Candidates quite naturally strain every faculty in order to impress the judges with their skill as executants, and sometimes err in attempting too much brilliancy in playing, and over elaboration in registration; but unless one has considerable familiarity with the organ upon which the tests are performed, it is wiser to use great moderation in these directions.

The judges will not be pleased by strained attempts at unusual virtuosity, which often result in inaccuracy, and a consequent diminution on the marks awarded. Nervousness and lack of control will injure the work, and a public performer must constantly overcome such tendencies.

No matter how sympathetic the listener may be, the inaccuracy of a performer will spoil the work, and no allowance is made in awarding marks.

When the candidate is having preliminary practice upon the organ, the registration and use of crescendo pedal, etc., should be carefully written down, and this prepared list should be adhered to in the trial.

In the sight reading of the trio and score, very deplorable weakness is sometimes shown, and in many cases it is difficult to determine whether the fault has arisen from lack of skill in reading, or from a loss of nerve control; but it is probable that both of these causes have been instrumental in the bad result. The desired tempos of these tests are given, and they are very moderate, so that success is by no means difficult to attain.

It would be platitudinous to dilate upon the necessity of becoming a good reader, at sight. The candidate should not omit to scan the piece before attempting to play it. It is a mistake to plunge hastily into the performance. When the test in transposition takes place, we find that preparation for it has in many cases been sadly neglected. In some instances the award has been less than one-third of the obtainable mark.

The writer has heard candidates say almost boastfully "I can't transpose."

and then proceed to show how imperfectly they could do it.

A few minutes of slow and thoughtful practice every day for six months will, in my opinion, make the candidate "safe" in this detail; but here again nerve control will play an important part, and a rapid performance is not required.

This test also should be scanned, and its harmonic and geographical features carefully considered. It is disappointing when candidates fail to observe the repetition of a note, or notes, in adjacent chords, or else are thrown out of balance by an accidental, or by a skip in one or more of the parts; and the judges are far from happy when the candidate strikes a discord and holds it—with apparent inability to discover which part is at fault, and evident lack of training in the resolution of discords in general. Some people seem to think that "any old thing" will go on the organ, but this opinion should be suppressed while in the performance of an examination test.

While it is probable that transposition at the keyboard is not a constant requirement in professional work, the ability to reproduce a simple piece in a different key from the printed copy is a fairly good proof of musicianship. This ability may or may not be a gift, but it can be acquired by any serious student with only moderate patience in practicing it; and it should be actively cultivated as a valuable aid to keyboard harmony in general if for no other reason. In the writer's experience, it not infrequently happens that a soloist will request a transposition of a second or a third, and surely no organist is willing to give his singers the impression that he cannot perform it. Expert piano accompanists are expected to be able to transpose, and why should not the organist rank high in proficiency?

It would appear that while Harmony has been taught for many years through the medium of writing, the matter of teaching students to produce correctly constructed music upon the keyboard has not been sufficiently well prosecuted, at least in this country. The usual author rarely gives the advice to play as well as to write his harmony, and text-books dealing exclusively with keyboard harmony have been almost or quite unknown until recent years.

Teachers have been known to advise

their pupils to keep away from the keyboard, and these students have been retarded quite perceptibly in their development. Many who are capable of writing harmony with acceptability seem unable to employ the same science in playing progressions properly.

In the Guild examinations the attempts at production of passable harmony are often painful to the listener. Facility in this science will afford the greatest satisfaction to its possessor, and will lead to proficiency and improvisation, as required for the Fellowship, but, unfortunately, comparatively few of our candidates exhibit much inclination to attain fluency and ease of progression.

The improvisation upon a given theme are often aimless wanderings through successions or chords, which, while possibly correct as to grammar, bear no relation to the theme, and disclose a lack of the sense of form and of the elements of composition. A properly formed piece of 32 to 40 bars in length is sufficient. We may illustrate by using the theme given in 1920, where, after harmonizing the theme simply for the first time, its melodic outline might have been repeated a tone higher, ending at the eighth bar. The first four notes could then have been employed twice, in imitation, on different degrees, and the remaining portion employed with possibly some variation, to complete the sixteenth bar. The theme could then have been transposed to the relative minor, to the twentieth bar, and again transposed to complete the twenty-fourth bar. The original could next have been again employed in its own key, and a free coda added to the thirty-second bar, after which it could have been used in two part harmony, in sixths, or at least a portion of it, to form a definite close, in four part harmony, at the fortieth bar. Such a piece would indicate to the judges that the candidate had been trained in form and fitness of musical procedure.

Candidates for the Associateship are not required to improvise, but to perform certain specified modulations; and a recognition of the value of chords common to both keys will often solve the problem with the greatest ease. The first test in 1920 was modulation from F major to A minor. If possible, the starting chord should be located at once in relation to the new key. Remembering

that F major may be used as VI. of A minor, we easily proceed to IV., then to A minor, or it's second inversion at once. Strange as it may seem, many candidates seem to have failed in mastering the use of the second inversion, which in actual practice seems to give great trouble. In the next test, from C major to B flat, as the IV. of C. is V. of the desired key, there should be no excuse for hesitation or stumbling. In the modulation from A natural to E flat, which is classed as "remote," candidates might have noticed that the characteristic notes of the V.7 of A natural, which are D natural and G sharp, are also capable of being used without movement in the V.7 of E flat, and a chromatic movement of the two remaining parts will effect a smooth and pleasant transition to that key. If startled by the request to modulate from E major to D minor, it will be remembered that IV. of E is V. of D minor or major. It is a good plan to start with the keynote in the upper part, and to move as little as possible. Many candidates try to cover as much of the keyboard as possible, forgetting the most remote keys will

contain notes which cannot be more than a semi-tone distant from the original key. What is needed in this item is systematic practice, remembering that the limitations of ordinary harmony, which is usually written as if to accommodate a vocal quartet, are not to be considered, when such treatment is a drawback to the necessary freedom which is to be used in keyboard work. A very attractive modulation is produced by the enharmonic change of a V.7 chord to an augmented sixth (the German sixth.) In the key G our V.7, G-B-D-F, played in close position, may be employed in a modulation to B natural, by retaining the B, moving the two upper notes up one semi-tone each, and the lower note down one semi-tone. We then have the second inversion of B. All of the inversions of V.7 may be employed in the same way, and the student will probably lose his fear of the keyboard by practicing many other legitimate experiments in the possibilities offered by the so-called "common tones." In a later article the written work will be discussed in detail.

## Counterpoint Lessons

### VIII. Canon

CARL PAGE WOOD

WE HAVE been concerned in most of these lessons with HOW to write, now it is time to think again of WHAT to write. The form which requires the least structural skill on the part of the contrapuntist is the CANON. The word has a forbidding sound no doubt, but the working principle is marvellously simple. Write a bit of melody (a measure more or less) and at the end of it let the second part repeat (imitate) the melody, starting on the corresponding phase of a rhythmic wave. Let the first voice continue as counterpoint for the second. This counterpoint in turn is imitated by the second voice, and again new counterpoint is written to accompany it in the other voice. This may continue for an indefinite period, or the canon may be given a semblance of periodic form by the use of modulations and cadences.

It is difficult to make effective cadences because of the fact that at the moment one voice is brought safely to rest the

other is sweeping on into the next measure. The introduction of rests helps by leaving one voice temporarily unhampered in finding repose. The final cadence usually abandons the strict canonic imitation for better effect. Repeats can be managed with some difficulty, but when smoothly done they assist in defining the form.

The imitation may occur at any interval, but it is expected that the chosen interval will be adhered to through the entire piece or at least an integral division of it. At a principal cadence point



the part which at first imitated may start out as a leader. Example D 17 shows a short canon in what would customarily

be called the sixth, although here it is actually the third below.

It will be noted that the quality of the intervals is frequently changed from minor to major, etc. This may result naturally from the diatonic nature of the scale (a), or it may be due to chromatic inflection (b) for the purpose of modulating or otherwise. Longer canons should be written for the organ or other effective medium, with two or more well defined sections marked by full cadences in related keys, and possibly by repeats.

Other ingenious varieties of canon may be written, such as those in contrary motion, augmentation, etc., but the purpose here is simply to supply a concrete application of our two part counterpoint. Imitation is a most essential principle in part writing, and the practice of canons gives freedom in the less rigid and more artistic uses.

After canons a somewhat freer form similar to Bach's Inventions may be tried. One or two of the Two-Part Inventions are scarcely more than canons so far as the thematic relation of the two voices is concerned, but they are all divided by more or less decisive cadences into two or more sections or parts. In No. 2, for example, the right hand leads with a motive of two measures beginning on the tonic and ending on the scale third (C minor). Then the left hand takes the identical motive an octave lower with the right hand continuing in counterpoint, and so on for ten measures—a simple canon in the octave. In the next two measures the left hand, instead of imitating the right any longer, leads out with the original motive but in the dominant key (G minor) and is in turn imitated by the right hand an octave higher for ten more measures. Comparing measures 11-20 with measures 1-10 it will be seen that besides the transposition of key an exact inversion of the counterpoint has been made.

Counterpoint which is capable of inversion in this way requires only a little extra care in the use of the fifth, since this harmless interval on inversion becomes a fourth which may cause trouble (cf. Lesson IV). "Double Counterpoint" is the rather pretentious name given to such inversion of the parts. Occasionally instead of the ordinary inversion a different interval is chosen such as a tenth or twelfth, and then the difficulty

becomes tremendous and the results correspondingly meager.

To return to our Invention No. 2, in measures 1-2 the left hand rests, while in the corresponding measures of the next section (11-12) the right hand supplies a new counterpoint to the opening motive. This is optional with the composer, but helps to define the harmony and the new key. After measure 20 come two new measures serving to modulate back to the tonic key, and then we have a final section corresponding to measures 3-6 of the opening section, and in the same key, but with the counterpoint still inverted, and a free ending. We may summarize the whole invention graphically by using letters for each of the two measure segments which seem to compose it, thus:

RIGHT HAND: ABCDE XABCDX AB\*  
LEFT HAND: - ABCD ABCDEX BA\*

Here the letter X represents two measures of counterpoint not derived by canonic imitation. The final A\* and B\* are altered in the last half measure and the final tonic comes in an added measure. A note or two is altered at the beginning of each of the sections to make smoother connections with the end of the preceding section, but otherwise the imitation as indicated is strict to the letter. The amateur may well copy or paraphrase this design with material of his own, although it may at first seem to hold in check his original impulses.

No. 8 is likewise canonic in treatment, but less rigid than No. 2. The leading motive is only a measure long, i. e. the imitating voice begins in the second measure. In both first and third sections the interval of the canon is shifted from the octave to the seventh (ninth below) at a point about half way through the section. There is a more decisive modulation to the dominant key (F to C) assisted by this change at the end of the first section, and it was unnecessary for the right hand to fill in the first measure of the second section where the left hand presents the original motive alone. In this section, passages of canon are interrupted by passages in free counterpoint presenting a new figure in one voice. Beginning in C this section passes lightly through G minor, D minor, and F on its way to the subdominant B-flat, in which key Section Three begins. Now it is as if the first three measures were omitted,

or submerged in the previous transition, but we have an exact transposition of Section One from its fourth measure, modulating, not from F to C as before, but from B-flat to F, where we stop without a note changed except the final chord.

After No. 8 has been analyzed, and perhaps copied, turn to one of the others where the canonic treatment scarcely extends beyond the initial motive. No. 10 is one, in Gigue tempo, and with the first imitation at the interval of the fifth (fourth below) instead of the octave. Only the first two measures are imitated this time, after which a sequence of three measures is spun out of a motive derived from the initial arpeggio figure. Measure seven utilizes the mordent-like sixteenth note figure of the second measure, followed by a measure of strict sequence and four more measures of increasing freedom, all retaining the mordent in one part. An additional measure brings us to a perfect cadence in the dominant key, the modulation having been effected as far back as measure seven. As is often the case with Giges, the motion of the two parts is almost entirely in equal eighth notes, the element of contrast being supplied by the almost constant contrary motion (rhythmic uniformity with melodic diversity).

Without the slightest pause the second division of the piece begins with the initial motive transposed and in the left hand, imitated by the right a fifth higher. Instead of proceeding in the dominant key, however, the left hand repeats the motive and it is imitated again in the fourth, which puts us safely in the original key for the rest of the piece. The mordent figure (but with a different continuation) is used again with a sequence and then a prolonged trill appears. The logic of the trill may be seen by regarding it as a reiterated or expanded mordent. Six measures from the end the original motive reappears, signaled by a sudden piano. The next measure is a transposition of this, followed by a cadence measure which "rhymes" with the cadence of the first section. We are surprised, however, by a "deceptive" or "evaded" cadence on VI, which demands an additional pair of measures reaching the true cadence.

Examine also some of the Bach Suites, and then write a Gigue or a Minuet or a Prelude along the general lines of a two part invention of the freer sort. Occasional bits of canonic imitation are good, and liberal use of sequences is helpful to the beginning. Aim for the two or more main cadence points that mark the divisions.



HAROLD GLEASON

**Harold Gleason**, who has been doing monumental work in Rochester, N. Y., in the interests of the organ world, was born April 26, 1892, in Jefferson, Ohio, attended school in Pasadena, Cal., and at the California Institute of Technology where he also studied civil engineering; his music teachers were Ernest Douglas, Morton Mason, Edwin H. Lemare, Lynnwood Farnam, and Homer Gunn—an array of teachers that testifies to the thoroughness of Mr. Gleason's preparation. At present he is organist of the First Scientist Church, Rochester, director of the Hockstein Music School Settlement, organ head of the University of Rochester School of Music, and private organist to George Eastman. The new Eastman School of Music, of which undoubtedly Mr. Gleason will be an important member of the faculty, is to have 8 organs—5 practise 2-manuals, 1 studio 3-manual, and 2 concert 4-manuals—all of which Mr. Gleason has specified. The Music School Settlement has for its object the providing of the best music instruction for children and adults of limited means, and it is perhaps the one work that Mr. Gleason takes most delight in. Recently Mrs. Gleason presented her famous husband with a second young man o' the name o' Gleason—but there need be no dissension in the family, as Rochester will soon have sufficient organs for all three of the Gleason gentlemen.

# THE CHURCH

## Fundamentals LATHAM TRUE

IN A PAPER read before the convention of the American Guild of Organists in 1917, Ralph Kinder earnestly advocated the employment exclusively of singers who were communicants or who intended to become communicants of the church in which they expected to sing. The day is fast passing when the possession of a good voice alone will admit to membership in the best choirs. There is an increasing insistence, and rightly so, I believe, on a reverent attitude towards the things for which the church is supposed to stand. But if the mental attitude of the singer is of such importance, what about that of the organist? His relation to the church service is necessarily more vital than that of the choir singer; exactly what should that relation be?

### CREEDS

The creed of a church should be an adequate intellectual expression of its spiritual ideals. The organist is in duty bound so to regard it, and he should avoid any overt action or covert attitude of mind that may tend to weaken its effectiveness; but it does not seem to me that he should necessarily be a communicant. If he has an intelligent grasp of music's place in a religious service, his attitude towards the particular service of which he is a part will not lack the proper reverence.

Creed is the crystallization of some portion of truth. Yesterday, or a thousand years ago, some saint lived his godly life or some seer had visions of a new heaven and a new earth; and each told, as best he could, what he had learned or what he had seen. After him came disciples, and after them other disciples in turn, who preserved what they could of the master's inspiration; but gradually, as the vital warmth of personal contact and personal imitation died out, something was lost, and what was left crystallized into an intellectual formula, about which grew up a religious sect. To its members—attracted to it as iron filings are attracted to a magnet, because their minds are attuned to just that conception of truth—it easily comes to stand for the whole truth. Thus it is that the visions of Emmanuel Swedenborg contain for his followers the last word in inspired writing; or the Unitarian's intuition of God's oneness precludes the possibility of a trinary conception of Deity.

Each is true and all are true. Each creed is a microcosm, a small but complete model of the fuller macrocosm. Each thus stands for the whole truth to him whose complete vision it is

big enough to fill. At best we know now only in part. Sometime, when we shall have penetrated to the center of truth, we shall see our part in its true relation to the whole. This, it seems to me, the musician occasionally does; there are times when he gets a truer perspective than either minister or people, who stand too close to their creed to recognize its relativity.

Music is one expression of absolute truth, and it is the musician's mission to supplement the formalism of creed with the vital interpretation of music. Within the creed may be hidden the tiny seed from which shall spring truth's wholeness. Herein lies the service of music that, untrammelled by the limitations of the spoken word, it may shed upon the fragmentary truth the warm sunlight of spirit and coax it into renewed manifestation. The organist, no less than the minister, interprets truth, and in so far as the creed of the church stands for truth he interprets the creed.

### TRUTH

The organist need not necessarily adhere to any one of the orthodox creeds in order to participate sympathetically in the service of a Christian Church or aid in interpreting the fundamental principles of any declaration of religious faith. Truth refuses to be confined within man-made creeds. To posit an extreme divergence from orthodoxy, let us suppose the organist to be purely pagan in his belief, a disciple of the old Greek mysteries. Can he yet find common ground upon which to interpret the creed of his church? Yes; because truth is universal.

In the first step of Jesus' public career—his baptism—he would find a counterpart of the so-called psychic or lunar degree, the first degree of the Elusinian mysteries. Even the name of the baptizer John bears a close resemblance to Ioannes, hierophant of the lustral rite, and that in turn to the still more ancient Oannes, the Euphratean water-god. In both cases the initiatory rite is performed by water. The next step, the subjection of the neophyte to twelve trials or probationary tortures designed to test his fortitude, corresponds closely with Jesus's temptation in the wilderness, symbolically a period of self-conquest and purification. And similarly the higher degrees parallel later events in Jesus' career as narrated in the gospels—with his public ministry, his transfiguration upon the mount, and finally with the events of Passion Week, his Crucifixion and Resurrection.

Or suppose the organist to be a practical mystic—if one may excuse the apparent contra-

diction of terms. He goes far beyond the accepted ecclesiastical conception, which "he who runs may read," and holds that the life of Jesus, whatever its historical value, is primarily important because it marks "the discovery by man or the revelation to man—opposite poles of the same substantial fact—of a genuinely new form of life" superimposed upon the present normal life of the race; even as manhood, a new form of life superimposed upon childhood, opens a wider field of consciousness.

To him the events in the life of Jesus group themselves anew with mystical significance in a determined order of spiritual experience that corresponds with the well-attested development in spiritual life of such mystics as St. Paul and St. John, Clement of Alexandria and his pupil Origen, St. Macarius the Great, St. Augustine, and scores of others who have entered upon the narrow way. Jesus' baptism and temptation, his preaching of the new life with its attendant works of charity, his ultimate discouragement, defeat, Crucifixion and death, and his Resurrection from the dead, are seen to be milestones, not alone on the liferoad of Jesus, but similarly on that of Everyman. The dark night, the agony of Gethsemane, is not for Jesus alone. It is as much the sign of a definite stage in mankind's long pilgrimage "onward and upward forever" as is the swellheadedness of the callow college sophomore. Everyman, when he passes that way, experiences it. Christianity is thus a way a Life, not a doctrine; and the recorded experience of Jesus, and those of Paul and John and of mediaeval and modern mystics as well, are travellers' accounts of their "pilgrims' progress" through an almost unexplored land.

Or suppose our organist eschews religious belief, both pagan and Christian, and turns for inspiration solely to poetry, to nature. Here again the basic truths are the same. Every poet recognizes that "the objects of nature are but shadows here of the great spiritual verities that lie at the basis of every great religion of the world." The life of Jesus may appeal to him, then, as the loveliest of all variants of the story of the sun-god, born at the winter solstice and symbolizing "the great life of God-made-man lived for human helping." Like Jesus, the sun-god is ultimately crucified upon the cross of Aries, and he rises again to bless and fructify the earth. "What men call the solar myth is really the expression of a spiritual truth, relived among men by every great teacher who comes to illuminate the world," and the events of Jesus' life find correspondences in familiar in astronomical phenomena.

Enough has been said to show that it matters little in what intellectual form the organist's belief is cast. In any case he can find ground on which to meet what might otherwise seem to him the narrow limitations of creed. To music it is all one whether the fundamental truth be expressed in terms of Greek mystery, of poetry, or of conventional Christianity. For the mind that must have words, let words be built into history and into creeds. Music penetrates behind the inessential form and recognizes only the essential truth.

#### INTERPRETING GOD AND MAN

Since the organist is a priest in the service of religion, though not ordained by the laying on of hands, it is his privilege to interpret spiritual values to the congregation. In the Roman Catholic and Greek Orthodox Churches, and to a somewhat lesser degree in the established Church of England, the service form itself is, in miniature, an allegorical presentation of the essential steps in Jesus' "Way of Life." These forms, which seem accidental, are really the crystallization of what was a vital experience of the early church, and they help wonderfully in interpreting the great truths of religion. But they are not generally suited to non-liturgical services.

Next in value, perhaps, comes the observance of the so-called Ecclesiastical Year. This begins in December with the season of Advent, with the period of gloom into which the world has sunk pending the appearance of a world-saviour or the descent of Deity into Incarnation. Great events always seem to have their beginning in a period of darkness. "And the evening and the morning were the first"—or the second or the third—day, we are told in Genesis. It is never "the morning and the evening;" it is always "the evening and the morning;" and I suspect that we miss a part of the true glory of the Sabbath, we Christian moderns, because we elect to do our marketing on Saturday night and postpone beginning of the Sabbath until Sunday morning.

The church year begins, then, with the darkness of Advent. Then follows the birth of Jesus, celebrated at Christmas, and twelve days later comes Epiphany, the visit of the Magi, or, in apostolic terms, the manifestation of the Christ to the gentiles. A few weeks later, in February or March, Ash Wednesday introduces Lent, which culminates in the celebration of Passion Week, Good Friday and Easter. After another forty days occurs Ascension Sunday, followed a week later by Pentecost. At the end of Whitsuntide Trinity Sunday is celebrated; but this has less religious than theological value.

Many organists feel that these church seasons are for observance only in liturgical churches. Certain of the more spectacular feasts, like Christmas and Easter, they celebrate with elaborate programs of concert music, but they are occasions for display rather than integral parts of the church year. These organists are in error. It is a weakness of non-conformity that in cracking the shell it has thrown away much good meat. The life of Jesus is alike the basis of the freest and of the most hide-bound creeds of Christendom, and the observance of the church's principal feasts and Holy Days should be as much a matter of concern to a Baptist or Methodist organist as to one in an English church. The Ecclesiastical Year symbolizes the life of Jesus and recalls to mind annually its chief events. Therefore, if the organist recognizes the life of Jesus as standing, in one form or another, for the basic truths of religion, the easiest and simplest way for him to do his part in interpreting these truths is to follow the sequence as outlined in the ecclesiastical calendar.

The church year, however, though covering roughly the time from early December to June,

actually occupies hardly more than four full months of the civil calendar year. What about the remaining thirty-two weeks? We have only to turn to nature to find our answer. Nature is God en clothed in matter, and if we hold "communion with her visible forms" and note the progress of her seasons and attune our music to the movements of her symphony, we may rest assured that we shall still be interpreting the truths of religion. An old Islamic saying tells us that "God sleeps in the mineral." If that be true, He is present in the most inert form of gross matter known to our senses, and how much more surely does He manifest Himself in the glorious progress of the sun, our physical god of life! "The truths are in the spiritual world, the shadows in this natural world in which we live." When, therefore, the organist selects music appropriate to each recurring season of the physical year, he depicts not only the "shadows," the restless, joyous onrush of Spring or the deeper peace and richer content of autumn; but he teaches, as well, fundamental spiritual truths, secrets of birth, death and immortality.

ARTHUR DAVIS, the well-known organist of Christ Church Cathedral of St. Louis, is an Englishman by birth and education, having been born in Birmingham in 1877. He came to America in 1911, and holds an important position in the Cathedral. His music studies were conducted with Eaglefield Hull, C. H. Kitson, and W. J. Reynolds, in theory; and with C. W. Perkins, municipal organist of Birmingham, in organ playing. He began work as an active church organist at 14 years of age, and has taken the F. R. C. O. and F. A. G. O. certificates. He has been active in teaching and in recital work; some years ago he published the repertory of his first hundred recitals in the Cathedral in booklet form. Besides his other activities Mr. Davis has devoted himself somewhat to composition, having published 4 organ works, several anthems, songs, piano pieces, etc.; there are still in manuscript many other compositions. His choir at the Cathedral numbers 40 men and boys; special services are frequently given, in fact the Cathedral may be said to be the birthplace of oratorio performances in St. Louis; Handel's Messiah was added to its repertory many years ago and has been sung annually 26 consecutive seasons—quite a record. Several of his organ compositions have already been reviewed in these pages. A most churchly and prayerful anthem in his O Lord My God, published by the Boston Music Company, who also publish another of his anthems, Enter Not Into Judgment.

#### J. HENRY FRANCIS

- St. John's P. E.—Charleston  
O—Toccata (Sym. 5), Widor.  
Lamentation, Guilman.  
c—Magnificat and Nunc Dim. Steane  
"Tarry with me," Baldwin.  
"I am Alpha," Stainer.  
"Unfold ye portals," Gounod.  
O—Grand Chorus, Dubois.

- O—Aria, Handel.  
c—Magnificat D. Field.  
Nunc Dimittis B. Stanford.  
"As the hart pants," Mendelssohn.  
O—The Swan, Stebbins.  
Choral, Boellmann.

#### RAY HASTINGS

- Temple Baptist—Los Angeles  
O—Holy, Holy, Holy, Gounod.  
Cantilene Nuptiale, Dubois.  
c—"I sought the Lord," Stevenson.  
q—"King of Love," Shelley.  
B—The Penitent, Vandewater.  
O—Reverie, Bonnet.  
O—Elegie Romantique, Diggle.  
Chant d'Amour, Millier.  
c—Jerusalem, Parker.  
S—O Divine Redeemer, Gounod.  
q—"He shall come down," Buck.  
O—Glory of the Lord, Handel.



ARTHUR DAVIS

#### HOMER P. WHITFORD

- Tabernacle Baptist—Utica, N. Y.  
O—Fantasie Symphonique, Rosseter Cole.  
c—"Praise the Lord," Randegger.  
"Sanctus," Wesley.  
B—"Arise shine," MacDermid.

#### Thanksgiving Service

- O—Concert Overture, Faulkes.  
Torchlight March, Guilman.  
B—"Blind ploughman," Clarke.  
c—"Magnificat," Marks.  
S—"O had I Jubal's lyre," Handel.  
T—"Gloria," Buzzi-Peccia.  
I—Deluge Prelude, Saint-Saens (orchestra)  
c—"Halleluia," Handel.  
I—Coronation March, Kretschmer.

#### A NEW YORK CHURCH SERVICE Some Candid Impressions

IN RESPONSE to the urgent request of the Editor that I give my candid impressions of the average service presented by some of the important Eastern churches, I am complying to the best of my ability; not, be it understood, in the vernacular of the stilted criticism, for I cannot think in such terms, much less write in them; but rather will I write faithfully what I thought, and

as nearly as possible, just as I thought it. If the reader considers it undignified, that is his concern and not mine; my thoughts are my own, and I give them for the interest of such as may perchance be interested in them. Inasmuch as I shall veil the organist and his church in mystery, I shall take the same privilege for myself; without, however, being any the less sincere and honest with myself or my reader.

I went to church, perhaps as a matter of habit; a good habit, none the less. It was a big church, a vesper service, a rainy day, and a big congregation—I discovered later that they had not come to hear the minister, however. As the procession began I learned that the choir knew well how to sing, but that the congregation, not being particularly skilled in its command of the high f, abstained from all appearances of evil. Since the congregation could not, or would not, sing the processional, why not discard the empty hymn and use a fairly good anthem in its place?

The minister's intoning, if such it may be called, gave one the impression that he either did not know how or knew how but did not want to show his skill; in either event it was bad. And the choral work on the chants was even worse; it sounded as though once in a while a careless individual would step on the accelerator, and off it would race at top speed. And again a question: If the Psalms are to be chanted, why not take sufficient time to do them smoothly and with becoming decorum?

The anthem was the first real choral music heard in the service, and I was doubly grateful. The solo voice was excellent, and so was the work of the chorus. But the sermon following, on a subject that had little possible connection with the practical business of living as Christ came to earth to exemplify it, that I began counting the organ pipes, wondering how high the longest one was, wondering how many panes of glass there were in the windows, and how many electric bulbs it took to light the auditorium, and how much the bill was each month. Had he talked to me about the Japanese situation, the defeat of Gov. Smith, the modern Sabbath and its proper observance, the naval lessons we should have learned during the Daniels administration, the price of coal and why so high; had he talked to me about any of these things that have to do with the practice of living, not the theory of our dead ancestors, I certainly would not have counted organ pipes for amusement.

After the sermon the organist did a clever thing which quickened my interest as much as the minister deadened it. The choir sang in unison on a sterling old hymn, and when it came to the last verse, behold, the organist improvised an original harmonization; how stirring! how it revived that old hymn! Isn't improvising worth our while?

And the postlude was a gem. An old classic number full to overflowing with the true Spirit of the Eternal; no wonder many remained to hear it! I wonder if the souls of men would not have been the richer, the lives of men the happier, the spirits of men the purer, if the serene and mystic beauty of pure instrumental music had entirely supplanted the sermon in its wasted half hour. I wonder.

I care no more about music than I do about a sermon if it conveys no message to men. In this magnificent church the music did convey inescapable impressions of beauty, of love, of the goodness of God, of the refinement to which human life should perfect itself. No man can be base in the presence of such influence. But the sermon, like thousands upon thousands of others, spoke to us of dead Jews and deader myths of five thousand years ago, with never a word on the life men have to live and perfect here and now; and what impressions, save of tedium and irritation, can such a sermon convey? The sermon of to-day has no message for a live nation. But music has its very helpful message for each human heart; let us go to our tasks and make the most of our unequalled opportunities.

## News and Notes

J. BRADFORD CAMPBELL has been appointed organist of Wright Memorial Church, Portsmouth, Va.

S. D. CHAPIN has returned to his former position with the Church of the Epiphany, New York; he has recently been living in Oneida, N. Y.

SETH C. CLARK, A. G. O., gave the dedicatory recital on the new organ in St. Mary's, Buffalo, N. Y., in a program that will be reproduced in our Program Page in a later issue.

ALBERT COTSWORTH gave a unique Pageant and concert in the South Congregational Church of Chicago.

FERDINAND DUNKLEY is giving a series of Recitals at the close of the Choral Evening in his new Church of the Advent, Birmingham, Ala.

HENRY HALL DUNCKLEE has completed 20 years of service at the Collegiate Church, West End avenue, New York, where he has made the music of the Church famous for the special musicals on Sunday afternoons. The bulletin of the Church says of him: "During all this time he has rarely if ever missed a Sunday. His rare sense of the place music should fill in worship has been wedded to equal skill in the interpretation of composers who have stirred the heart to devotion. His sympathy and fidelity have been of immeasurable value and assistance to the ministers, and we know that the members of the congregation share this feeling of gratitude." Mr. Duncklee's choir consists entirely of a quartet, though he has some of the best singers available.

LYNNWOOD FARNAM gave a series of Thursday evening recitals at the Church of the Holy Communion during November.

CHARLES T. FERRY has been appointed organist of the First Christian Science Church of Los Angeles.

HARRY GILBERT is reported to have been appointed organist of the Fifth Avenue Presbyterian Church, New York.

MISS HEDWIG E. HAEHLEN, of Portland, Oregon, was recently married to G. F. Krause, and is now residing in New York City.

CHARLES LAMB, of New York, has been engaged as choirmaster of St. Peter's R. C. Church, Canton, Ohio, beginning with the first of November. Mr. Lamb will organize a boychoir in addition to, or possibly to supplant entirely, the present mixed chorus. St. Peter's will be remembered as the church where the exceptional programs of the Rev. Dr. A. B. Stuber have attracted unusual attention.

CARL F. MUELLER has announced a monthly series of 8 recitals in his Grand Avenue Congregational Church of Milwaukee. There are programs devoted exclusively to the works of American, English, French, Italian, and Russian composers, and to a Wagnerian and a request program.

P. R. MYERS is the new organist of St. James' Church, Wilmington, N. C.

N. LINDSAY NORDEN announced a series of 8 Sunday evening musicals for November and December, including services devoted exclusively to Schubert, Saint-Saens, Gault's Holy City, and music by women composers; also including two Christmas music services. Mr. Norden is organist of the Second Presbyterian, Philadelphia.

ANNA PRISCILLA RISHER, formerly of Redlands Presbyterian Church, has been appointed organist of Westlake Presbyterian Church, Cal.

PAUL EDWARD THOMSON has been appointed organist of the Baptist Church of Dayton, Ohio.

ROBERT MORRIS TREADWELL, who was recently appointed to Bedford Park Presbyterian Church, New York, has already organized a Senior and Junior vested choir for his church. He has also been appointed visiting choirmaster of the Church of the Comforter, New York, where he has reorganized the Senior choir and is organizing a Junior choir. This makes the third Junior choir Mr. Treadwell has been called upon to organize recently. The children render their services entirely voluntarily and Mr. Treadwell has

been very successful in this kind of work; during the recent winter season his volunteer Junior choir of 25 members averaged an attendance of 18. On leaving Tremont Presbyterian Church to take his new duties, Mr. Treadwell was presented with a pair of gold cuff buttons, "in token of the links of friendship that will remain."

EDWARD WHELAND has transferred his activities from the R. C. Church of Our Lady of Loretto, Los Angeles, to St. Basil's Church, R. C.

HOMER P. WHITFORD resumed his series of 20-minute preludes before the evening services in Tabernacle Baptist, Utica, the first of November; he frequently makes up his brief programs from request numbers.

WASHINGTON, D. C.: One of our subscribers in the city of Washington desires church work, permit or substitute; he has had 14 years' experience in the Episcopal church.

EMMANUEL CHOIR, La Grange, Ill., under the direction of William Ripley Dorr, recently gave Services of choral music in South Congregational Church, Chicago, and Trinity Church, Wheaton, Ill.

ST. PETER'S R. C. CHURCH, Canton, Ohio, under the able leadership of the Rev. Dr. A. B. Stuber, is having a diamond jubilee as a minor side issue of which they will raise \$33,333.33 as a minimum; the sky is the maximum, says Dr. Stuber.

GLEN RIDGE COMMUNITY VESPERS were resumed with a service in the Congregational Church, October 3, under the direction of Fay Simmons Davis, whose work in community music is well known in the East. Further services were announced for November 7 and December 5.

THE INTERNATIONAL CHURCH FILM CORPORATION reports that 13 of its proposed 22 exchanges for distributing films among churches have been opened and that the remaining exchanges will soon be opened. The executive offices of the Committee are at 920 Broadway, New York, N. Y.

THE CHURCH OF THE REDEEMER, Morristown, N. J., of which Mrs. Kate Elizabeth Fox, F. A. G. O., is organist, was consecrated November 4 in an impressive and beautiful service, from the musical standpoint. The present structure was first used Christmas Eve, 1918; it is a beautiful stone structure that is an ornament to the city. The congregation was organized 66 years ago. Mrs. Fox has been in charge of the music for the past ten years and now has a choir of 45 voices, including men, women, and boys; the organ is a four-manual Steere which Mrs. Fox dedicated about a year ago. The following was the music of the consecration service:

Prelude: Mendelssohn's Allegro (Son. 1).

Noble, Gloria Domini

Choir: Sayre, "Communion Service Et." Brahms, "How lovely is Thy dwelling-place."

Postlude: Widor, Toccata (Sym. 5).

The choir has a repertory that includes many of the standard cantatas, many unaccompanied works of special merit, and some of the Russian anthems. The Festival Chorus, organized by Mrs. Fox, has assisted in several of her more important church festivals. Mrs. Fox is known in the East for the high standard of her choir work; she is an indefatigable worker and one of the chief assets of the Church of the Redeemer, where her work has met excellent recognition.

## Transcriptions

I HAVE come to the conclusion that most of the important organ works of to-day are virtually transcriptions, being conceived, perhaps unconsciously, in the orchestral or pianistic idiom.—*Frank Stewart Adams.*

## Some Easy Pieces GONDOLIERA

REGINALD GOSS CUSTARD

ONE of the most delightful little tone pictures ever painted. The treble is a chord melody on soft strings, the pedal is a very simple bass, and the left hand furnishes the rhythmic wash of the waves; and the combination makes a beautiful piece of pure organ music. The first staff of the illustration shows this opening combination and is a true index to the entire first section (or statement) and also the recapitulation (or third section); though there is hardly any variety of method in these two most important sections, there is yet no trace of monotony, and even if each section were to be repeated before passing on to the next, variety could well be secured in registration alone.

And this leads to the suggestion that in nearly every printed piece of organ music, the registration, when it names definite combinations of registers, must be completely ignored. For example, how many organs are there that would enable a player to use a "Gamba" for the right hand part? A Gamba would cut and saw and hack\* the thing to death in two measures; soft strings are needed, and they can well be used in 8' and 4' pitches, if proper couplers are present; of course the Celeste would enrich the effect and take away any trend toward the stilted, stiff organ string. Organ registers that are stiff and unbending make a complete failure of music of this kind.



The value of *Gondoliera* lies in its pure musical values, the opportunity it gives the player to develop personality, interpretation, temperament; and it is simple and easy to play—one of those rare inspirational gems that were not made but merely recorded by man.

The middle section is shown in the second part of the illustration. It is not so musical, nor so natural, but it affords needed contrast, and makes a fitting middle movement; it would be difficult to write another movement as beautiful as the statement, and if it were achieved it would only defeat its purpose by detracting from that original theme. Though its composer has not indicated any special effects in registration, the movement is chucked full of invitations to make it interesting, and a three-manual organ is not always necessary to the discovery of them—antiphonal effects, flutes contrasted with

strings, loud against soft, antiphonal work, and many similar opportunities.

The recapitulation restores the materials of the statement and the piece ends with the rare beauty with which it began, dying away in the distance as the gondola drifts down stream; and at the end there is hardly much heard but the lap of the waves as the pianissimo creeps over the musical horizon. The organist must search through many shelves for pieces of this caliber. (Published by Schott, London).

### A CLOISTER SCENE

ALFRED T. MASON

SOMETIMES a composer views his product differently from the viewpoint of the disinterested public, with the result that unless they ignore the composer's attitude and strike out on their own, his product gathers dust on a publisher's shelf instead of making friends in church, theater, and concert hall. Personally—and every writer must have his own personal viewpoint, unless he is a parrot or a monkey—I believe the Cloister Scene should be taken at allegro rather than andante. Instead of conceiving it in the four-four rhythm presupposed by the "andante", I feel it as a two-two rhythm to which the andante can apply, but which, as a four-four movement, would be completely killed by an andante. So I double the swing and get a most original and bewitching melody. Others, taking the composer literally, have not liked the piece, while musicians and laymen hearing it in this two-two conception have been well pleased with it, and personally I like it so well that I believe a host of other players will find it as valuable and charming as I have found it with my audiences—and it also is simple and easy to play, requiring no more than a modest two-manual instrument.

The introduction is a characterful six measures in which the choice of registers is the all important thing, quintadena or carillons are specified against contrasting strings, which of course would give a delightful effect. Then comes the horn or vox humana solo melody against a left-hand dulciana



legato chord accompaniment which usually lies above and not below the melody. Possibly some players may prefer this interpretation of the piece, but to me it attaches too much musical weight to an inherently joyful melody, and I prefer to take it as an oboe, or possibly a flute, solo against light strings, with ample rubato, at the two-two

swing. This statement section is interrupted by a middle section of its own, which is not so interesting as the chief theme, and then the section ends with an eight-measure statement of its own melody.

The middle section is harmonic, with strong rhythmic undercurrent; the illustration shows one of the inner staves of the section, with its melody in the right hand part. Contrasted and blended colors must be largely depended upon to give this section the needed interest, before the recapitulation returns with the river-like melody of the



statement. There are some interesting episodes at the junction points, and the coda is also individualistic. Altogether, if the player can strike the right key to its interpretation, he will find A Cloister Scene one of his best assets. (Published by Ditson).

### LIEBESTRAUM

LISZT (FALK)

ONE of the great pieces of music of the instrumental field is Franz Liszt's famous Liebestraum, and Louis Falk has made a good transcription of it for the organ. It is one of the imperishable bits of music the muses have entrusted to man. The opening section, which needs no illustration, is arranged by Mr. Falk as a left-hand solo against a one-octave rainbow arpeggio in quavers, with an accent pedal note on the first of each measure. This throws the melody in the most effective register of the reeds, and if a vox humana is used it gives fine chance for the pianissimo dolce and celeste. The melody can well be enriched with an 8' or 4' or 16' wood or flute tone for the sake of variety in its later episodes.

On page 5 there is a brief cadenza, which is not difficult, but which adds much to the charm of the piece, and then follows another statement of the melody, in the key of B instead of A flat; the player must use good judgment in the selection of registration and also the legato of the melody and the staccato of the arpeggios. Legato arpeggios would be no arpeggios at all on the organ. The melody this time as above the accompaniment, and the arpeggios are doubled, each hand having one of its own.

Then follows the only section that may give the amateur organist any anxious moments; our illustration shows the pedal difficulties—which may be overcome by playing them with the hand instead! Another point to notice here is that the effect will be much smoother and more pleasant if, instead of following the arranger's directions for the 8va, the right hand is kept exactly as the notes are written, and the 4' coupler used instead. This avoids the unearthly scream of the upper octave unsupported by a solid foundation, and gives instead a solid

mass of legitimate 8' tone, enlivened by the 4' addition. The second and third measures of the second staff show the pleasing combination of chords and arpeggios split up together; actually, this is merely an extremely staccato chord at the beginning of the measure, with an arpeggio filled in to relieve the silence, and the effect is good, not bad. Staccato never did the organ any damage when it was thoughtfully used.

Another cadenza of simple design separates this movement from the final section, shown in the third staff of our illustration.



Again the melody has changed its clothing, this time appearing in very soft dress of delicate texture. While the registration printed for it answers all ordinary purposes, I like it best when played on the swell aeoline and unda maris with 4' swell to swell coupler added, the left hand chords being played staccato in the octave next above the melody itself. If this effect is worked out carefully, the organist will have something unique instead of the more commonplace setting as printed. Perhaps it would never do to print music in the exact manner of its most adroit execution, and it may be well that publishers confine their editions to things that are always safe and sane for all players and all instruments. A most delightful codetta in chords ends the work. No library is complete without Liebestraum, and Mr. Falk's arrangement is the best I have seen. (Published by Summy).

### Music and Religion

**R**ELIGION and Art are twin sisters. It is easier to live and feel our faith than to express it in the words of a creed. Hence music, which speaks that larger language of the soul, has an increasing place in the religious life of the modern man and woman.—Robert Norwood.

### RESTORATION OF ORGANS

John Matthews

**"A** PRACTICAL guide to the organist in country and isolated parishes." The book (162 pages) deals with all matters pertaining to organ repair and is written for the benefit of the organ player rather than the organ builder, to enable the former to make minor adjustments and repairs in his instrument. It is a business-like little publication that keeps constantly to its subject and covers all details of organ building, or rather repairing; the organist will be able, with the information and suggestion contained in its pages, to keep his instrument in fine repair, especially if it be an old style tracker or pneumatic. Modern organ building, as American readers know it, is hardly touched upon, and the matter of having a man instead of an ever-ready motor to blow the organ is taken as a matter of course. When water motors are called the "safest and most reliable" form of blowers, it is apparent that there is quite a difference between the viewpoint of the author and that of the modern American reader and again when the question of crescendo shutter control is under discussion; the hitch-down automatically-closing crescendo action is entirely out of our sphere of imagination. The Willis "Double Languid" pipes will be a novelty to American readers, who will find the illustrated chapter on that subject very interesting. While we would be surprised at the lack of attention given electricity in organ building and the absence of any assistance in dealing with action troubles of the modern organ nevertheless the book is a valuable addition to the organist's library and, if carefully read, will equip him with a fund of knowledge some of which may some day serve him well, and all of which will daily serve him well merely through the fact that it has given him a definite and detailed knowledge of his instrument and made him more truly the master of it. Players who are unable to call upon a repairman on a Saturday afternoon will have a sense of security unknown to them before reading this book, and if they take sufficient interest in the church's organ—which the church is frequently so jealous of, that it deserves the heart interest of no organist—they will be able not only to keep it in good repair but also to make real improvements in its tone and action. (Published by Musical Opinion, Chancery Lane, London).

### H. ALEXANDER MATTHEWS

#### "I Sought the Lord"

**A**NTHEM for chorus or quartet with piano accompaniment duplicating the voice parts. It is beautiful in places and has considerable opportunity for dramatic and forceful interpretation. The writing is simple and any average chorus ought to be able to do well with it; such things as two voices at the octave are called upon for contrasting effects, and if the choirmaster handled his forces with sufficient skill he could produce a great art-work—and if he failed, the anthem would also fail. The text takes the rather discouraging view that all (accent that word) good comes from God and that even when man does the sensible thing of trying to serve God, it is not he that should have the credit for it, but rather that the Almighty gets the credit because He incited man to try to serve him; all of which may be very true, perhaps; but it is rather pessimistic to think that the best creation of God is such a flat failure that it can't even try of its own inner impulses to be good. The anthem, in presenting an unworn text, does well; the church world is tired of the same old senseless texts which are sentimental and nothing better. (Schirmer).

### Explanations

**N**EVER explain; your friends do not require it and your enemies will not believe you anyway.—Emerson.

# PHOTOPLAYING

FRANK STEWART ADAMS  
MONTIVILLE MORRIS HANSFORD  
ROLLO F. MAITLAND

Associate Editor  
Contributing Editor  
Score Editor

## Concerning Comedies

J. VAN CLEFT COOPER

PERHAPS if an expression of opinion could be had among the theater organists of the country as to which part of the show they find the most difficulty in playing the answer would be, "The comedy." The average organist finds no trouble in committing murder, performing a wedding ceremony, or securing the lovely heroine from the fangs of the pursuing villain, but put him up against one of Mack Sennett's splurges and he promptly goes to pieces and flounders aimlessly through it.

One man, a well-known church organist and composer of choir music, found one of these slap-stick effusions on the screen when he came in to try out for a theater appointment and commenced playing the Schubert Romanza, the one usually coupled with *Träumerei*. And upon deciding that that did not quite fit he immediately put his other foot in by playing the second movement of Mendelssohn's Wedding March from the *Midsummernight's Dream*. I know of another organist, this time the regular man on the job, who serenely and undisturbed by the clamor played Rubinstein's Melody in F, the while the family were belaboring the legs of the fat and unfortunate intruder who had rolled off the rafters and fallen through the ceiling as far as his waist and there stuck. And right on Broadway (whisper it) an organist once played Nevin's Barchetta while Douglas Fairbanks was cleaning up the whole Mexican army in "The Americano." I never heard this gentleman play a "comedy"—I should imagine he might play *The Rosary* or *Handel's Largo*!

Still these organists may be like the girl in the old song, "more to be pitied than censured." Have you ever tried to play one of these creations yourself? Well then, don't be too hard on them. The great trouble with comedies is that so many of them are not comedies at all but a simple and unadulterated waste of time and eyesight and raw material. No wonder that the price of film is high, you think, if that is the way they use it. And yet there seems to be a market for their output. Maybe the public, the dear old public itself, is to be blamed for the continued existence of slapstick. I wonder!

To get itself well played a comedy must be funny. The same rules apply to comedy as to serious drama—the accompaniment of light scenes with light music and the gradations of volumes, for it is important that you do not

use up all the hearing of your audience through the comedy by playing it all fff so that they have no appreciation for your artistic work in the feature. This playing of pictures is a matter of mood. To play a picture at your best you must feel the picture. Some films make one feel so badly that one must needs play the same way. But any film that rings true, be it comedy or tragedy, you will nearly always hear well played, granted always an intelligent organist. And this power of the film to carry you along with the picture, to cause you to forget, in fact, that it is a mechanical thing you are looking at and for the time being to live with the characters on the screen—all this is a question of psychology. I do not remember any recent picture that has done this as well as "The Copperhead," which contained almost no comedy; or "Humoresque," the first half of which fairly revelled in delicious comedy scenes and kept the audience laughing most of the time.

In order to create this illusion there must be real characters and not mere puppets. And these characters must react in a given situation as they would do in real life. We are improving in this regard, but we still have with us the "knight of the road" who in the beginning talks like a tramp, looks like a tramp, acts like a tramp, in short is a tramp, who "some months later"—so reads the title—has become foreman of the ranch, speaks polished English, hobnobs with the ranch owner and is in a fair way to marry the owner's daughter, who in turn showed unmistakable symptoms of affection for the hobo at first sight. We still have the maiden disappointed in love, who, in the last reel, had not the smallest difficulty in picking up in the dark from among the leaves and grass where it had fallen, the small, dagger-shaped hair ornament—it must have been about three inches in length—which three people could not find on the floor of a brilliantly lighted room in the first reel, and in killing her faithless lover with it by a single stab in the back of the right shoulder. We still have the Civil War officer who lights his cigar with a safety match, which, to judge from appearances, he must have got ten from a United Cigar store, and the comedian who swims ashore and comes out with perfectly dry clothes. Not to mention the comedian—or is it the director?—whose sole idea of humor consists in shooting people with smoke balls in certain well-rounded portions of their anatomy as rapidly as possible. If they can only run fast enough and shoot often enough they seem to think the audi-

ence will be convulsed, whereas most audiences that I have seen do not seem to be alive to the humor of the "speed" brand. I wonder if any of these gentlemen ever witnessed a public showing of one of their "comedies." The solemn and funeral-like silence with which it is received might be a revelation to them.

It is this type of comedy that the organist finds the hardest to play. About all he can do is to keep grinding away *allegro giocoso*, or *allegro stupidoso*, until *la commedia e finita*. It is not the throwing of a pie that is funny—it is the motive that prompts the throwing. Comedies of situation are much easier for the organist and this, I take it, is the reason why Chaplin in his palmy days was the easiest comedian to play for. Chaplin always presents a real character—one who is at all times true to the light that has been given him. His mind may work slowly and his reasoning be full of kinks but his psychology is always genuine and he never does anything that such a character as he is portraying would not do in similar situations.

One frequently meets with a real musical problem in playing for Chaplin. Some years ago at the Broadway Theater I played "The Vagabond," a film that has recently been revived. Chaplin stood on a street corner playing a lonesome tune on his fiddle, for he was dry, oh, very dry! Presently around the corner, in view of the audience but out of sight of Chaplin, the little old last year's German band tuned up, for they were dry too, and it was up to the organist to accompany Charlie with *Träumerei* in F with a string tone with one hand, at the same time playing the Blue Danube Waltz in D with a brass registration with the other hand and pedals as long as they played along together on the screen. This of course required absolute independence of both hands and pedals. It was not easy, but the effect was worth the effort and several people to my knowledge visited the Broadway repeatedly that week for the sake of hearing it.

Another interesting comedian to play for is Fatty Arbuckle. In one of his older films, "Good Night Nurse," a wandering musician starts playing his barrel organ in the driving rain and a cop on the beat at once doffs his cap and stands at attention. The problem here is two fold: first, to imitate the barrel organ; and second, to play a tune at which the policeman would stand. I used an 8-foot Clarinet, a soft 8-foot Flute, and a 4-foot Flute, without tremolo, playing as mechanically as possible. The hand-organ effect was quite realistic. The tune was America. It was not unnatural for the cop to salute at this tune and yet the audience had no compunctions at remaining seated. If it had been the Star Spangled Banner some misguided souls might have stood, which would have been ridiculous and out of place. It is safer, not to say more respectful of the proprieties, not to burlesque the national anthem but to reserve it for times when it may be played in its full glory. Later the barrel organ stops and a moment after starts again. Here the organ must take up the tune at the exact point where it stopped and not from the beginning. The audience is quick to notice and appreciate points like these in the music.

Still another excellent comedian is Harold Lloyd. In one of his films he tried to pass another car with his flivver but was held back on both left and right by a warning hand signal. In desperation he finally disregarded the hands and drove by anyway and discovered two Jews in the other car engaged in animated conversation. This was one of the funniest bits of real comedy I have ever seen and never failed to get a big laugh even when the house was but half filled. By playing a joggling movement and stopping short each time Lloyd was stopped, and then coming out ff when he passed the other car, the comedy was made to reappear in the music.

In general, if effects are well thought out and cleanly executed they add to a comedy. The organist must not fall into the error, however, of playing his whole comedy with them any more than the conductor may allow the traps to play the entire picture. Also the effect must come at the precise moment of the action—a bit too late and it betrays a sleeping or at least a sleepy organist. These may seem small points but the small points are what make or mar any picture and reveal the difference between the organist who plays his comedies as Whistler mixed his colors—"with brains"—and the one who just plays them.

## The Theater Organ

FIRMIN SWINNEN

MUCH has been said and written about organs and organ building in general, but very little has been said of the theater organ as such. To-day we are building ten theater instruments to one church organ and the time has come for some clear thinking about the theater organ.

I have had considerable experience and many opportunities of trying a great variety of organs in Belgium, France, England, and America, and I am convinced that there is a great improvement necessary, as much for the sake of the organist as for the sake of the owner of the organ. First let me say that it is not the fault so much of the reputable builder as of the public and the organ player; if the public demands a cheap and poorly toned organ, and the player accepts it, the builder must of necessity build it.

Many theater managers complain that it is almost impossible to find competent organists for their instruments. The fault does not lay with the organists; it perches on the managers' desks. For the managers, in the great majority of instances, have installed organs that are no more organs than they are cheese pies, and any intelligent player knows at a mere glance that he cannot make good on such a contraption. I have had many requests to supply organists for theaters, and very often when my pupil or friend has gone to look over the field, he has found such intolerable conditions in the organ that he has come away post haste. Why not ask a perfectly competent projector to throw his pictures on a barn door instead of a properly built screen, and then give him blazes when the effect fails? It would be just as reasonable as to ask an organist to make good on the cheaply built theater "organ."

Nearly every manager in America would have better organists at the same salaries he pays now, if he could offer an organ that is a genuine music instrument, built after the direct specifications of either their own organists or of some other professional organist of outstanding ability and a thorough knowledge of American organs—for the American organ is superior to every other and far in advance of English and Continental instruments.

Just what do we mean by a genuine Theater Organ? I shall give my explanations in twelve Articles:

I. The organ should be large enough for the building; and this does not mean large in scream, but large in actual number of pipe-ranks. Certainly a house seating 2,000 should have at least 35 full ranks of pipes exclusive of borrowing and duplications.

II. It should have at least three manuals. A two-manual organ in the theater is hopelessly inadequate; it would be like trying to run your projection room with only one machine instead of the proper number.

III. The organ proper, that is, the pipe work, should be so located that no curtains or scenery will interfere with the free egress of the tone. An organ located back of the stage, or at either side, is as inefficient as your orchestra would be in the same location. One enterprising manager has located his organ under the stage, where he gave it ample room; the tone then comes out to the audience through the orchestral pit. This location must be handled with extreme skill or the organ will be killed.

IV. An organ should not be divided, save only for an Echo Organ located in some distant place for special effects; otherwise the entire pipe work should be located together in one body. This will insure the same temperature and pitch for the entire instrument, and will enable the organist to command his organ all in one location, just as the orchestral leader expects to command his men all in one location instead of dividing them into two or three groups and letting them loiter around wherever they find spare room.

V. There should be at least one Mixture of at least III Ranks in every division of the organ. Pietro A. Yon, the famous concert organist, once said: "Mixtures in an organ are like vinegar in one's salad." And just as vinegar is indispensable for Mr. Yon's enjoyment of his salad, so also are Mixtures indispensable for this great artist's enjoyment of the organ. And the Mixture gives to the organ just about the same qualities the vinegar gives to the salad.

VI. Personally I am not in favor of softly voiced registers in a theater organ, except for three or four soft ranks; a theater is not as quiet a place as a church, nor is it so small or so easy to fill with tone. Let the Vox Angelicas trot off to heavenly regions, and build something more practical in the theater organ. I once heard a theater organist accompany a violin (Massenet's Meditation) with the use of seven stops, all of them of the "Angelica" family, and they were hardly enough. All very well if the theater owner can afford such luxuries.

VII. A String Organ is a very useful thing; it should be used as a Floating Division on both

the Swell and the Choir manuals. This String Organ should have at least five ranks, and it would be much better with seven or more.

VIII. The Choir Organ should be built as an independent and complete instrument in itself, and not as once suggested to me by a builder who said of a prospective purchaser, "Well, if they want a three-manual organ we'll give them a keyboard, an Unda Maris, and a Clarinet." With the properly built Choir Organ there should be added a Choir to Pedal Quint coupler which will be found extremely useful for Indian and Scottish pieces.

IX. Chimes and similar effects should be playable from at least two manuals, Great and Choir, and should have a device for striking them loud and soft according to the organist's pleasure.

X. The Harp and Celesta should be played from at least two manuals, say Swell and Choir; a Repeating Celesta is very useful in Chinese and Oriental pieces.

XI. The compass of the manuals should be 61 notes, but the compass of the wind chests should be 73 pipes. The compass of the Pedal Organ should be 32 notes.

XII. In company with an increasing number of professional theater organists, I hold that excessive use of traps in an organ is both unnecessary and undesirable, and that the intelligent organist, with a little experiment, will soon learn how to produce all necessary effects with the standard materials of the standard organ.\*

To these Twelve Articles I will add a few remarks about general organ matters. The first thing that comes to my mind is the constant use of the Tremulant. The Tremulant is effective when not misused. I often wish a Tremulant could explode or burn or jump out of the organ and raise a row with the organist for driving it like a tyrant sixty minutes of every hour.

It is the habit nowadays to have the entire organ enclosed in Crescendo Chambers, and indeed this practice is to be recommended; we would not tolerate even a Piccolo or a Cymbal in our orchestras if they could not play loudly or softly on demand; why then tolerate any organ pipes that cannot do as much? The Chambers must be large enough and the shutters must give ample open space on every available front.

Sometimes two or more organs are enclosed in only one chamber, and this is a defect. Let us suppose that the Clarinet cannot crescendo unless the Flute does so, or the Horn cannot diminuendo unless the Violin does likewise; is it reasonable? is it musical? would it even be tolerated by any intelligent conductor? But if the Great Organ is enclosed in the Choir crescendo chamber, that is exactly the result. Personally I consider it possible that there would be times when it would be better to have no expression at all than to have two separate organs thus bound together.

\*Mr. Swinnen is remarkably successful in this regard; he can produce a wind storm so perfectly that the audience is almost inclined to reach for an umbrella, and his imitation of the wash of the waves is equally good. Bird notes mingle perfectly with steamboat whistles when Mr. Swinnen is in the mood.—Ed.

And then borrowing. After an organ has been fully and completely equipped with independent pipe ranks, it can be greatly enriched by the process of borrowing and duplexing, and at various pitches. In the specification we append, the reader will find the borrowed stops indicated by the fact that they are not credited with any number of pipes, but rather indicated as being derived from #2, or #23, or some other register.

The console should have its three or four keyboards not perfectly level but slightly tipped; the bottom keyboards will be tipped upward towards the player and the top manuals will tip downward. This brings them closer together without in any way interfering with their proper allotment of playing room. All our best organs are now built in this way.

Before passing to the specification, let me relate a typical experience of a brother organist. He was playing in a theater and was trying to use (he had to, or lose the job) the traps. I sat beside him on the bench and asked him to illustrate them all to me. He tried first this and then that contraption all through the whole assortment, some of them working half-heartedly, others not responding at all; finally he tried the Bird Whistle and it never gave a squeak. "Sorry," said he, "it's no use; that bird must be breeding just now, and they never sing when they breed, you know!"

For a theater seating 2,000 persons we would recommend the following specifications:

**PEDAL:** 32-note clavier.  
1 32' Resultant; from # 2 and # 3, Pedal.  
2 16' Open Diapason; 32 wood pipes.  
3 Major Bass; 32 wood pipes.  
4 Dolce Bass; 32 wood pipes.  
5 Bourdon; from # 23, Swell.  
6 8' Strings; from # 40, Choir.  
7 Cello; from # 14, Great.  
8 Flute; 32 wood pipes.  
9 16' Contra Fagotto; from # 23, Swell.  
10 8' Tuba Magna; from # 21, Great.  
11 Clarinet; from # 45, Choir.

**GREAT:** 73-note chest.  
12 16' Open Diapason; 73 metal pipes.  
13 8' Open Diapason; 73 metal pipes.  
14 Gross Gamba; 73 tin pipes.  
15 Flauto Major; 73 wood pipes.  
16 Strings; from # 40, Choir.  
17 Melodia; 73 wood pipes.  
18 Dulciana; 73 metal pipes.  
19 4' Harmonic Flute; 73 metal pipes.  
20 III Mixture; 219 metal pipes; softly voiced.  
21 8' Tuba Magna; 73 reed pipes.  
22 (8') Chimes; 20 bars, A to E.

**SWELL:** 73-note chest.  
23 16' Bourdon; 73 wood pipes.  
24 8' Diapason Phonor; 73 metal pipes.  
25 Doppel Flute; 73 wood pipes.  
26 Strings; from # 40, Choir.  
27 Viol d'Orchestre; 73 tin pipes.  
28 Voix Celeste; 73 tin pipes.  
29 4' Flauto Traverso; 73 wood pipes.  
30 2' Piccolo; 73 metal pipes.  
31 VI Mixture; 402 metal pipes; softly voiced.  
32 16' Contra Fagotto; 73 reed pipes.  
33 8' Cornopean; 73 reed pipes.  
34 Orchestral Oboe; 73 reed pipes.  
35 Quintadena; 73 metal pipes.  
36 Vox Humana; 73 reed pipes.  
37 (8') Harp; 49 bars.  
Tremulant.

**CHOIR:** 73-note chest.  
38 8' Violin Diapason; 73 metal pipes.  
39 Viola di Gamba; 73 metal pipes.  
40 Strings; 511 metal pipes.  
41 Concert Flute; 73 wood pipes.

42 4' Flute Overt; 73 wood pipes.  
43 IV Mixture; 292 metal pipes, softly voiced.  
44 16' Contra Fagotto; from # 32, Swell.  
45 8' Clarinet; 73 reed pipes.  
46 Orchestral Oboe; 73 reed pipes.  
47 French Horn; 73 reed pipes.  
48 Cor Anglais; 73 reed pipes.  
49 (8') Chimes; from # 22, Great.  
50 Harp; from # 37, Swell.  
Tremulant.

#### COUPLERS:

	Pedal	Great	Swell	Choir
4'	P G S C	G S C	S	S C
8'	P G S C	G S C	S	G S C
16'		G S C	S	S C

Choir to Pedal Quint.

#### PISTONS (Adjustable) Either Dual or Absolute:

Entire Organ: 8, for first organist;  
Entire Organ: 8, for relief organist;  
Great, Swell, Choir: 8 for each manual;  
Pedal: 6.  
Note that Piston Masters would be preferable to the Entire Organ pistons, in which event their number could be greatly increased.

#### ACCESSORIES:

Pedal:  
Register Crescendo.  
Full Organ.  
Six duplicates of Pedal Adjustables.  
Reversibles: Gt. to Ped.; Sw. to Ped.; Ch. to Ped.  
All stops and couplers Off.  
Great Crescendo.  
Swell Crescendo.  
Choir Crescendo.  
Manual:  
Release Bar over each manual stop-division.  
Chime Control: Loud. Soft. Dampers Off.  
Register Crescendo Selectives: Diapason; String; Flute; Orchestral.

#### STIPULATIONS:

All manual pistons to be on double touch, the second touch bringing on, in each case, the pedal stops that may have been set on the manual piston.

Where possible, the String Organ to be represented in each division of the manual stop-keys by one individual stop-key for each rank of pipes in the String Organ, and an additional master key for the control of the entire String Organ; the Master Key bringing on the full string Organ in every case, but taking off only such ranks as are not otherwise on through the use of their individual keys; the individual keys all going down by direct motion when the Master Key is on, and the Master Key coming off whenever any one of the individual keys is put off.

Where possible, the Mixtures shall be operated in similar manner to the String Organ, the individuals and the Master working in exactly the same way.

The Vox Humana to be supplied with a tremulant of its own, which shall only be brought into operation by the second touch, the Vox Humana stop-key to be placed on double touch.

Where possible, the 4' couplers to be placed on double touch, the first touch to operate only on 16' and on such 8' stops as shall be no louder than mezzo-forte or forte, the second touch to operate on all remaining stops.

Where possible, the 16' couplers to be placed on double touch, the first touch to operate only on stops of 4' pitch or higher, and on such 8' stops as shall be no stronger than mezzo-piano or mezzo-forte, the second touch to operate on all remaining stops.

The impossible has never yet been achieved in art, and no manner of bluff or bluster will ever attain artistic results that can only be purchased with good solid money. A manager may fool himself most of the time or even all of the time, but no manager ever yet was able to raise the standard of his patronage or the value

of his show with the vulgar music emanating from the cheap contraptions he can readily buy on the market to-day; call them "organs" if he will; it makes no difference: they are cheap contraptions still, and the cultured element of his prospective patronage will discover it all too quickly—and go elsewhere.

As to the "stock" organ, "model 99 organ," and all the other cigar-boxes being sold as organs, we have nothing to say. They come under the category of things unfit to be heard; any manager so disrespectful of the culture of his audience as to purchase one of these instruments deserves to get just what he does get—stung! (Pardon the plain speaking; we of the theater profession have learned to remove our silk gloves and get down to the business of fact.)

The way out? Yes, there is a way out. Secure competent advice, and then do as you are told. Lacking such advice, submit the full and complete specification of any organ any builder may propose to sell you, to THE AMERICAN ORGANIST, New York, N. Y., and its staff, and they will be glad to be of assistance without charge of any kind. After all, we who are the contributors to or Editors of THE AMERICAN ORGANIST are working not in our own immediate interests but for the broader development of the profession we serve.

Any manager desiring expert advice will receive it freely; his proposed specification must show the actual number of pipes in every proposed register, and the derivation of every register for which no pipes are thus provided; and the name and address of the builder submitting the specification must be removed entirely from the specification and must not be mentioned in any way in any communication direct or indirect to THE AMERICAN ORGANIST.

### Picturegraphs

MONTIVILLE MORRIS HANSFORD

**M**OTION Picture News, one of the leading trade papers devoted to the exploitation and advertising of pictures, has a music department conducted by Charles D. Isaacson. This publication is fostering a Motion Picture Music Convention, to be held some time around the first of the year. It will have to do with the thrashing out of many questions relating to the use and abuse of music for pictures. Like most Conventions, there will be a free distribution of hot air, but in the main such a one ought to bring about some interesting discussions. The striking of musicians for higher wages, questions of Union rules, and certainly that old contention over the music tax: all these will be (we hope) presented in a comprehensive form. The mere detail of setting music to pictures will probably be the smallest affair of such a Convention, for the powers that will run a motion picture music convention may know less about setting music to films than they do about the ring of solid coin in the box-office. We have suffered greatly in the past from the musically ignorant picture house manager. The picture business began in a low state, musically, and this same state prevails even now in the majority of cases.

\* \* \*

Just now, if one may judge from a careful reading of the News, managers are aching for the so-called "prologue" for the pictures which they present: that is, a music act that is either a symbol or an actual scene from the picture about to be shown. This act is supposed to put the audience into a receptive mood—grease the gullet, so to speak, so that the picture will slide down the more easily. Some slide and some don't. Enthusiastic managers in moments of inspiration have tried out everything from harvesting pumpkins to the exhibition of a donkey with a beribboned tail. Many of these prologues remind one of the old vaudeville days when Billy Kersands was in his prime. Strange to say, most of these attempts are far short of anything that is shown in the picture, even when the director belongs to that class known as bum. It is difficult to realize a photograph. Real stage settings of some scene from the picture look rough, particularly when there are not sufficient lighting effects.

\* \* \*

A thorn in the managerial flesh is the music tax. This is a definite sum regularly collected from houses using the publications of certain publishers. While this sum is not a large one, yet music had been used so freely in the past that this new rule quite upset some of our managers, and the trade papers have taken different stands in the matter. Cue-sheets have notes to the effect that all music used in them can be played without further fee than the purchase price. However, all such questions have their various sides, and in the coming Convention will furnish ample material for discussion. It will give the composer, publisher, and manager a chance to get together and hear the sorrows of the business.

\* \* \*

Firmin Swinnen, the genial organist at the Rivoli Theater, New York, is just now in the throes of composition. The trouble began while he was "playing" that Chinese picture, "Crooked Streets." His yarn is that he began to extemporize a Chinese tune and, going home one night on the subway, he started humming this tune, and wondering where he had heard it. In a few minutes he realized it was the tune he had been playing all the week at the Rivoli. Convinced that it was a good tune, Mr. Swinnen retired to the cellar with a pencil and a piece of music paper, and we hope that many of our picture organists will have a chance around the first of the year of playing this little characteristic. Incidentally, the twelve transcriptions by Mr. Swinnen, published by Schirmer, have caught on and are enjoying a good normal sale. These transcriptions for organ of popular pieces that are more or less familiar to the picture player is one of the first attempts to do some definite work to help out the organist who is always in need of good organ arrangements.

#### "MASTER MIND"

Rollo F. Maitland

**I**T HAS been thought best to change the manner of scoring our photoplays to some extent. Instead of giving the entire story and action in connection with the music numbers, the latter will be given in nearly the usual cue sheet form, the titles or descriptions indicating the points at which the music

numbers are played. Except in instances noted, they are played until the next title or description. The letter T will indicate the title printed on the screen, the letter D will indicate description of action or scene. As far as possible the mood of each number will be given, so that numbers may be substituted for those appearing in these scores. In the case of hurrys, agitados, etc., the names of these will not always be given, as the moods of these can easily be approximated. Where the themes are indicated the mood is not given.

Theme 1—At Dawning, Cadman.

Theme 2—Beginning of Symphony Pathétique, Tschalkowsky, up to beginning of Allegro.

1. Opening.....Slow, Sobre, Dramatic Andante, First Symphony, Tschalkowsky
2. T. Wainwright speeds on.....Agitato Agitato, Lake
3. D. Wainwright is brought to Margaret's room.....Love theme Theme 1
4. T. At five o'clock.....Pathetic-Dramatic Adagio Pathétique, Godard
5. D. Allen sees lights go out.....Dramatic Theme 2
6. T. Wainwright, having lost all trace Theme 1
7. T. "Since my election" Theme 2
8. T. The Master Mind.....Mysterious night Fugue in D minor, Bach [scene]
9. T. Allen commands Theme 2
10. D. Allen goes to secretary.....Mysterious Shadows of the Night, Borch
11. T. The Detectives of the Underworld..... [Quiet neutral Peaceful Days, (Pilgrim Suite), Dunn]
12. D. Ghost of Allen's brother at piano..... Valse in D flat, Chopin [Piano effect]
13. D. Allen picks up paper Theme 2
14. T. "Boss, I've fallen hard for Maggie"..... [Neutral but rather sombre Canzonetta, d'Ambrosio]
15. T. After four years.....Neutral Caprice, Matthews
16. T. "I Won't Go On".....Dramatic Short Improvisation
17. T. "Then you will wait".....Neutral Barchetta, Nevin
18. T. A premeditated attack.....Agitato Improvise
19. D. Allen and Margaret in auto.....Neutral Danse des Damoselles, Friml
20. T. The Master Mind and Walter.....Melo-Yesterlove, Borch [diuous neutral]
21. D. Wainwright sees Margaret Theme 1
22. T. "Why didn't you accept him?".....Neutral Under the Leaves, Thome
23. T. After the Honeymoon Theme 1
24. T. "I've come to tell you".....Neutral Spring Song, Stebbins
25. D. Allen draws curtains.....Mysterious-dramatic Misterioso Notturno, Borch [matic]
26. D. Allen puts card in book Theme 2
27. D. Allen talking to Margaret.....Dramatic Prelude in E minor, Bach
28. D. Wainwright finds card Theme 2
29. D. Wainwright talking to Allen.....Dramatic Fifth Symphony, Widor [suspense]
30. D. Clock face shown.....Sombre Valse Triste, Sibellus
31. T. "Kill Me!" Theme 2
32. T. "You have not finished".....Dramatic Arabian Night, Romance, Mildenburg
33. T. In the lower room.....Pathetic Andante, Symphony Pathétique, Tschalkowsky
34. D. Allen seen at chess board.....Varying Improvise [moods]
35. D. Wainwright and Margaret alone.....Dramatic suspense Romance in F, Tschalkowsky
36. D. Allen goes to window Theme 1

Judgment should be used in the playing of the two themes, especially Theme 2, which is the motive of Allen's vengeance. At No. 5 it should be fortissimo, accompanied, if possible by thunder effects. At No. 9 it is pianissimo, with as much of the mystery element as possible in the registration, as it accompanies Allen working psychologically on Wainwright. At No. 13 only a little of it need be used, as also at Nos. 26 and 28. No. 31, however, is a tremendous climax, and the theme should here be given with as much force as possible without overriding the scene.

There are several changes of scene after No. 1, but the mood is practically sustained until No. 2, and the number can be played throughout. No. 2 shows an auto going at full speed and falling over a bank, and can be worked up accordingly. At No. 5 there should be silence for a second before playing Theme 2.

At No. 8 the Fugue indicated is the one written for violin, and transcribed by Bach for organ. It should be played pianissimo and very staccato throughout, as the scene shows Allen in Wainwright's house while he is away. After No. 14 there is a change of scene which is not indicated, but the mood is not changed, so the title should be disregarded. Nos. 16, 18, and 34, are very short, and are best improvised to action.

At No. 29 Wainwright asks Allen if he knows anything about the cards. The first movement of the Widor Symphony, can be played, as far as the 16 and 4 ft. variation, then repeated if necessary.

At No. 30 the chime strikes two before the Valse-triste is taken up.

#### "NEW YORK IDEA"

Charles Ansel Young

THE projection of all pictures varies as to the time required for each thousand feet of film (which is the unit of measure) so rather than set a definite number of minutes for each selection I have as near as possible given the portion of each number which I used during its production at the Modern Theater, Boston.

THEME: Love Song, Paderewski  
At screening.....Wedding Music, West  
Bride appears.....Lohengrin Wedding March  
Groom kisses bride.....Wedding March  
[Mendelssohn]  
Phillimore home.....Valse Triste, Sibellus  
Newlieds forego.....Love Nest, Hirsch  
Supreme Court.Scherzo Polka, Source, Delibes  
Morning after.....At Dawning, Cadman  
Society gathers.....Qui Vivi Galop, Von Blon  
Cynthia steps in auto.....Intermez, Arensky  
Thanks to Judge.....Theme  
A little surprise.....continue to action  
Week-end at Terrace.....Entr-acte, Hellmes-  
[Berger]  
Eve of Cynthia's.....Pirouette, Finck  
It's most amusing.....Dellilah Waltz, Nicholls  
Wilfred Darby.....Moonlight Dance, Finck  
This promised to.....Hold Me, Hickman  
Darby enters.....Young Man's Fancy, Ager  
Cynthia enters.....Canzonetta, d'Ambrosio  
Karslake re-enters.....Theme  
Vida and Karslake exit.Midsummer, Maquarre  
Auto fades out.....Coquetterie, Mathews  
If you really want.....Whispering, Schonberger  
Judge enters.....O Promise Me, DeKoven  
Minister raising arms.....Diminished 7th fff  
Choirboys sing.....Hymn  
Stops singing.....Valse Triste, Sibellus  
Cynthia admitted.Sweet Lavender, MacDowell  
Theme

I opened the picture with Wedding Music by John A. West at a tempo of about 104 to each quarter note and I played as far as the change of key and then played as a modulating chord the dominant seventh chord of B flat major and then to the Wedding March from Lohengrin. Of this selection I played up to where the signature changes to D major and at that point I made an ending. The Mendelssohn Wedding March which appears next can only be played from after the introduction and then only the eight measure theme.

The next number in the score is the Valse Triste by Sibellus and can be entirely fin-

ished. The Love Nest, which is from the musical comedy "Mary," I suggest that you commence after the introduction and play one verse and two choruses at a fairly bright tempo. The number which follows is the Scherzo Polka from the La Source Ballot by Delibes in E major and is published for orchestra in the Suite # 2 from the La Source, of which it is the second movement. I find the piano part from this orchestration very convenient to play from, as it is very well cued.

The number which follows in the score is the introduction and one verse of the song At Dawning by Charles Wakefield Cadman, and segue immediately to the theme which is given at the top of the score. Play this theme from beginning to end and D. S. to the Allegretto Con Appassionata and finish the number.

Entr'acte by Hellmesberger follows and can be used from the beginning with D. S. and coda. Of the next two numbers, Pirouette and Dallah Waltz, it is possible to very nearly finish each.

The next cue must be carefully watched for, as it can be easily lost. The number which I used at this cue, Moonlight Dance, can not be finished. Following this use the popular song Hold Me, of which you play the introduction and two choruses and segue to Young Man's Fancy, which must be played as written, and if not enough, the last sixteen measures of the D. S. strain can be added.

No specific amount of the next number (Canzonetta by D'Ambrósio) can be given, but I will say that only a small portion can be used. The next two numbers, Midsummer and Coquette, are to be used once as written on each with the D. S. if there is one.

Whispering, a popular song, which appears next in the score, can be used with an introduction, two choruses then D. S. to verse and play the same with two additional choruses. Of the next number, O Promise Me, one can play about one verse and at the cue given in the score segue a chord of the diminished seventh and segue any hymn of long metre.

In explanation of the using of the hymn I will say that a title appears with the following name of the selection which the boy choir sings, "Enduring Love, Sweet End of Strife." I have looked this number up and find there is no such composition so that is the reason for the substitution of the hymn.

Only a small portion of the next number, Valse Triste, can be used and segue to Sweet Lavender to be used once through and segue without a cue to the theme until the end.

#### SOMETHING TO THINK ABOUT

Compiled from the Criterion Production

Wood	A Love Song
Koier-Bela	Rumanian Overture
Schumann	Whims
Zamecnik	Bon Vivant
Neppravnik	Melancolie
Birkidel	Remembrance
German	Souvenir
Demarest	Sunset
Drumm-Barnes	Meditation
Friml-Barnes	Adieu
Borowski	Allegro. Andante.
Dvorak	New World Largo

#### ACCOMPANIMENT OF MOVING PICTURES

Edith Lang—George West

"A PRACTICAL manual for pianists and Organists" says the title page. "Most audiences are misjudged in that they are capable of much more education and cultivation than they are generally given credit for." "As the musical interpreter of the emotions depicted on the screen, the player himself must be emotional and respond to the often quick changes in the situation." So much for two fundamental principles which the musician should write out plainly on a durable card and paste in a most conspicuous place on his music rack.

Then follow general remarks on various assets, including a good memory, the most valuable asset of all. Thematic development

is treated in various ways, all of which are entirely easy on paper, but whether or not the authors themselves could spring such things on the spur of the moment is a question—but it is none of our business here, excepting to suggest that a photoplayer need not be discouraged.

Modulation, improvisation, and other subjects are treated and fully illustrated from a practical standpoint in a way that ought to be suggestive and helpful. A Repertory list is given—which is dangerous in several ways. First, nobody will agree with classifications, and unless the authority back them be a professional whose opinion can be taken for law the suggestions have little weight and second, a publisher is very prone to include his own publications favorably and forget all others.

All phases of photoplay are discussed practically so that a church organist or amateur pianist ought to be able, after digesting the chapters, to feel fairly well acquainted with his subject when suddenly finding himself sitting on a organ bench before a large white screen.

Organ playing is then attacked, and dealt with in get-there-quick fashion, which has some merit, we are glad to admit. The making of a pianist or organist ordinarily consumes many sad years and destroys much musical inclination, and anything that can help music students avoid the unnecessary drudgery of tedious exercises is to be welcomed with open arms.

Console photographs in abundance are shown in small illustrations, and then the authors indulge in a streak of recklessness; they give a tabulated registrative suggestion for specific emotions. It may be good, and it may be bad; it may be very good, and it may be very very bad. All depends upon so many other considerations, that the novice will hardly be on safe ground if he centers his mind on this table and forgets any one of the hundred other matters.

Finally is given a list of actually written-out hints as to how to produce various effects from a rooster's crowing to a donkey's braying, some of which are quite effective.

"A little silence now and then is relished by all audiences." And we do not wonder at it. Really, we feel like suggesting: More, more.

Altogether, this little 62-page book braves deep waters and strikes out for a new world in a commendable fashion. That it should be a magic word to take in pianists at page 1 and turn out master photoplayers at page 62 would be unreasonable to expect. We give Miss Lang, who is a photoplayer, in no less a city than Boston itself, credit for having set her pen to so mighty a task, and being so fearless about it. (Boston Music Co.).

The first week of October in the **Rialto-Rivoli** theaters was a banner week for good music. Liszt's Second Rhapsody, with the Cymbalom solo, was presented as the orchestral overture in the Rivoli, where also were presented Mendelssohn's Sixth Sonata for organ, and a set of orchestral variations on "Yankee Doodle," written by Herman Spielter in the style of Mozart, Schubert, Beethoven, Grieg, Wagner, MacDowell, Strauss, and Verdi. **Tannhauser Overture** was played by the Rialto orchestra, and the Rialto string quartet also played Tchaikovsky's **Andante Cantabile** from Opus 11; **Stoughton's Egyptian Suite** was the organ solo. The Criterion program included Elgar's well-known **Salut d'Amour** as the opening number, while the feature was accompanied by music especially written by Hugo Riesenfeld.

#### The Church Service

EVERY artifice should be used, appealing to the eye, ear, or mind, which will add dignity and reverence to a religious ceremony.—Edward Napier.

## My Wardenship

SUMNER SALTER

THE year 1899-1900 in which the duties of Warden of the Guild were committed to my hands was one which may be said to have been a period of gradual evolution in which no radically new policies were formulated and no really significant changes in the Guild's affairs took place. The scope of the original plans for the organization were far-reaching and broad and it did not take long for the prime movers to start the machinery for the accomplishment of those plans.

Just how it happened that the responsibilities of the Wardenship fell to me it may satisfy some one's curiosity in perusing the early records of the Guild to know. In the list of officers of the Guild appearing in the last number of the original official organ—"The Pianist and Organist" for November, 1898, one finds the name of R. Huntington Woodman as Sub-Warden, Gerrit Smith, of beloved and honored memory, as Warden, and my name as Librarian.

Possibly the minutes of the meeting of the Council or of the Guild at its annual meeting in April or May, 1899, may give some enlightenment to the inquisitive seeker for an explanation of the fact of Mr. Woodman's not succeeding to the Wardenship in proper order at the time. In the absence of such enlightenment it might be possible to surmise that a contest had arisen between Mr. Woodman and myself or that something happened more or less compromising to his candidacy or that he was beaten out by some means not altogether creditable to myself. Let no one think that any such state of things existed in the early days of the Guild. There were no jealous rivalries for honors at that time but only a spirit of friendly cooperation on the part of all concerned in establishing the organization on a permanent basis for the good of the organists of the country living and to come after.

Mr. Woodman had, during the preceding year, taken up the burden of the work as chairman of the Committee on Examinations which previously had been carried by Clement R. Gale. This work was very rightly regarded at the time as of the greatest importance to the vital welfare of the Guild and no one realized this more fully than Mr. Woodman himself. He had undertaken the work with zealous enthusiasm and felt that he could serve the interests of the Guild better by continuing it than by assuming the more general duties of the Warden, and he could not do both.

It had fallen to me as editor of "The Pianist and Organist", which was made the official organ of the Guild in June, 1896, at one of the early meetings of the Council, to look out for the publication interests of the organization. With the help of the devoted and most efficient Secretary, the late Dr. Henry G. Hanchett, the "Pianist and Organist" was enabled to present from month to month a very complete record of the doings of the Guild and the activities of the organists generally

for the entire period of the first two years and more of the Guild's history. Owing to an unfortunate family quarrel resulting in disaster to the interests of the Virgil Practice Clavier Co. which had established the paper, the "Pianist and Organist" was practically thrown into the streets and after a few months of struggle under private and inexperienced management was forced to suspend publication.

In the absence of an official organ after the demise of the "Pianist and Organist" steps were taken to publish a Guild Bulletin and this work as chairman of the Publication Committee fell to me. It was in his situation of affairs that the Guild yielded to the wish of Mr. Woodman as above stated and elected me as Warden.

The more important events worth mentioning that occurred in my administration were:

### INAUGURATING PUBLIC SERVICES IN OTHER CITIES

Committees to arrange for such services in Boston, Philadelphia, and Chicago had been appointed in the Fall of 1898. These committees consisted of George A. Burdette, Everette E. Truette and Henry M. Dunham in Boston; S. Tudor Strang, Russell K. Miller and Henry G. Thuder in Philadelphia; and Harrison M. Wild, Clarence Dickinsen and Louis J. Faulk in Chicago.

The first Public Service in Boston was held at the Central Congregational Church, Rev. Edward L. Clark, D. D., minister, early in April, 1899 in which the program of musical selections was as follows:

Prelude—Prelude ..... Bach  
Fugue ..... Shcumann  
B. J. Lang  
Introit—"O Send Out Thy Light".....J. B. Calkin  
Magnificat, in E flat.....Horatio W. Parker  
Anthem—"Thou, O Lord, Art Praise".....B. Luard Selby  
Offertory—"Tell It Out Among the People".....Travers  
Anthem—"The Redeemed of the Lord".....J. C. D. Parker  
Hymn—Anthem—"God That Madest Earth and Heaven" .....Naylor  
Postlude—1st Sonata .....Mendelssohn  
Adagio—Andante Recitativo  
Allegro assai Vivace  
Sumner Salter  
Quartet Choir under the direction of  
George A. Burdette, Organist

The second service was given at the Shawmut Congregational Church on April 25, under the direction of Henry M. Dunham, with a chorus of thirty voices, a solo quartet and E. E. Truette and Allen W. Swan assisting organists.

A third service was planned to be given at the Church of the Advent under the direction of S. B. Whitney, organist and choir-master, on May 16, but owing to Mr. Whitney's illness had to be given up.

In Philadelphia the first service was given at St. Mark's Church in April, under the direction of Minton Pyne, with a choir of boys and men at which the following were the musical selections:

Voluntary—Prelude .....Chaminade  
Russell King Miller  
Anthems—"Thou, O Lord God".....Wesley  
"King All Glorious".....Barnby

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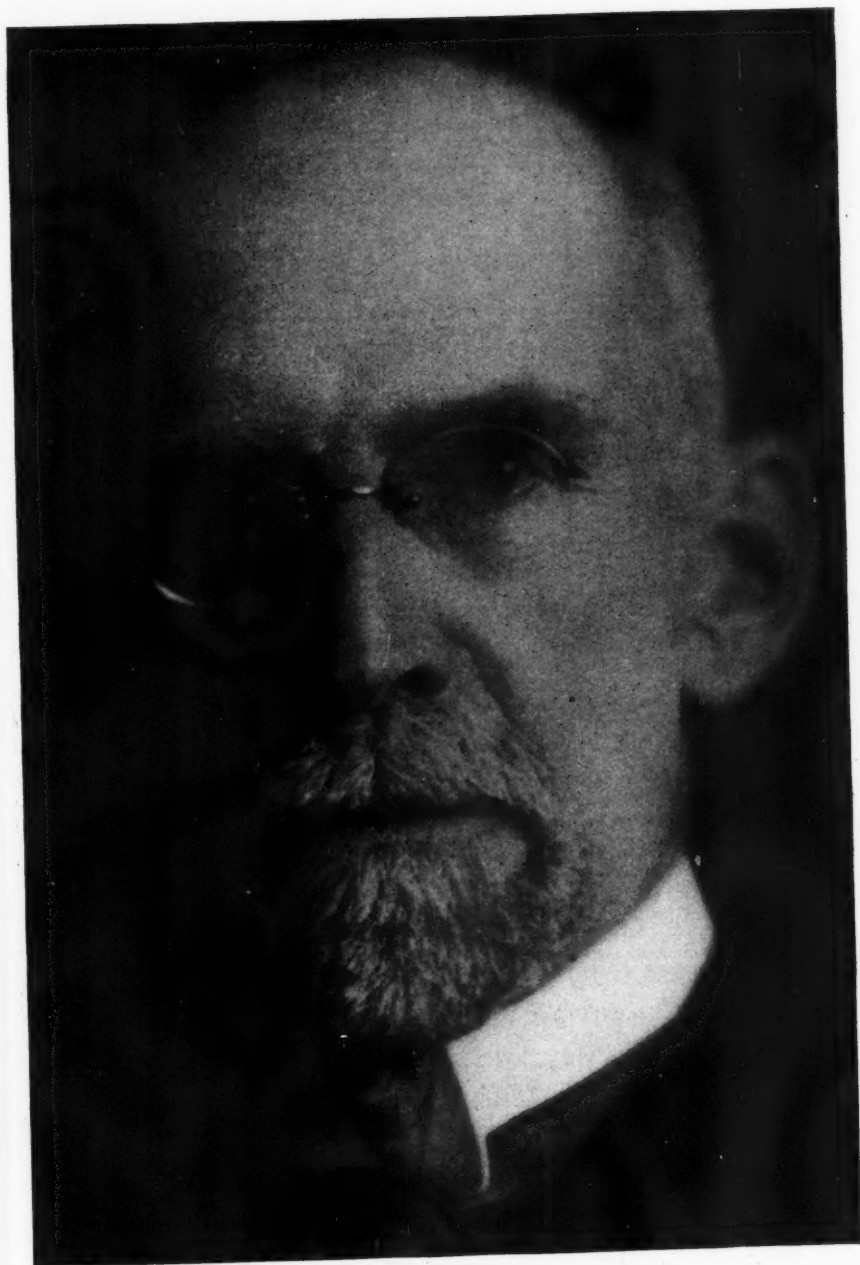
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SUMNER SALTER  
Second Warden of the American Guild of Organist

Offertory—"I Know That My Redeemer  
Liveth".....Handel  
"Hallelujah Chorus".....Handel  
Voluntary—March in D.....Best  
S. Tudor Strang

A second service was given at the Church of the Saviour under the direction of Rev. Julius G. Bierck, organist and choirmaster, on May 21, with the combined choirs of that church and the Memorial Church of the Holy Nativity.

In Chicago the committee took no action, but in San Francisco a service was held in Trinity Church on May 29, under the direction of Dr. Humphrey J. Stewart, with the combined choirs of Trinity and St. Luke's churches.

#### THE PUBLICATION OF GUILD BULLETINS

The first A. G. O. Bulletin made its appearance in May, 1899. It was proposed at first to issue eight numbers in that year but it was later decided to publish four, in November, January March and May. The first one consisted of four pages and later ones of eight, of quarto size, the last page being devoted to advertisements. A charge of fifty cents a year was made to each member for the Bulletin.

#### AN ORGANISTS EXCHANGE

The desirability of a reliable medium for communication between churches and organists seeking appointments impressed itself so strongly upon the members that an Exchange was instituted under the supervision of the Secretary, Abram Ray Tyler. Under this heading should be mentioned also a systematic effort to obtain the names and addresses of all organists not then members of the Guild holding the more prominent church positions throughout the country.

Of the continuance of other previously established work three Public Services in New York and Brooklyn, General Meetings, the work of the Committees on Examinations and Console Measurements, &c., it is quite unnecessary to speak. All of it was carried on in much the same manner as in the two years before, with the help of the tactful hand and observing eye of the Past-Warden, Gerrit Smith, close by to contribute to whatever result was accomplished.

### Repertory Suggestions

#### BEETHOVEN

Andante from the Fifth Symphony

THERE are two arrangements of this eternally popular number in the Ditson catalogue, one for the younger organist and one for the mature musician; the former is arranged by the famous Batiste and is called merely a "fragment" though it is considerably more; the latter is arranged by A. W. Gottschalg and is the complete movement. The Batiste arrangement is better than the Gottschalg, and it is a pity it is not complete; however, the Gottschalg is an excellent transcription and any player who can undertake it confidently will know how to make the most of it. This Andante is one of the great compositions of the world; one that should be in every library. With these two arrangements of it, there is no excuse for any player's inability to play it on demand in any program. The chief points of difference between the two transcriptions is that the Batiste gives slightly more action and fewer

ties than the Gottschalg; where Beethoven wrote three quavers for his basses Batiste gives three for the organ pedals, while Gottschalg adheres to the legato and makes them combine into one dotted crotchet; any player will readily overcome this slight handicap.



For the church service this Andante makes a sublime prelude; it is entirely too big for an offertory except in the most liberal of churches, and it is equally too good for a postlude in any church except those in which the audience remains for the postlude as for every other part of the service. On a recital program this Andante is always welcome.

I once heard it played complete as the accompaniment of one of the most sublime scenic I ever saw; the union of the two arts was perfect. Try it for a really noble and beautiful scenic and see what effect it produces. It might also be used for serious drama where there is plenty of nobility and not too much action. (Ditson)

#### GASTON M. DETHIER

##### Pastoral Scene

ONE of the compositions of the famous Belgian organist who is now head of the organ department of the Institute of Musical Art of New York. It is ideally a Pastoral, though naturally the registration would have to add its full share to the effect. Though not inspirational in character, it is a smooth little melody gracefully set; the composer has done well with it and though it is seven pages in length it does not become tiresome or monotonous. It requires a smooth rendition in certain sections, and in others it needs lightness and the delicacy of



the staccato. The illustration shows the opening measures, where the theme is given its simplest accompaniment; played with proper registration it will be seen to be an ideal Pastoral. It is not exactly easy to play.

For the church service it is suitable either as prelude or postlude, preferably the former. On the recital program its effectiveness and interest would depend almost entirely upon the registration. There is ample variety in the music to suggest a corresponding variety of registration, perhaps something slightly orchestral in character so far as tonal changes go.

In the photoplay it would be best suited to pastoral scenes or any scenes of delicate and refined nature. Perhaps it could also be used for children's scenes; and it might even be used, with appropriate registration, for social scenes. (Fischer)

#### GOTTFRIED H. FEDERLEIN

##### Scherzo Dm

THIS Scherzo is a vigorous composition somewhat like a toccata; the legato is contrasted with the staccato in a way that requires skill lest the staccato be neglected and the legato fumbled; as a study in staccato and legato it is well worth while.



The composition is well written, though it is hardly inspirational in character. Chords are contrasted with running passages, and the pedal is given a rest now and then; the num-

ber is sprightly and slightly agitated. The illustration shows the opening measures, which constitute the main theme of the piece; the middle section is slightly subdued and lighter in character.

For a church it would do best as a postlude to a brilliant service, though it might also serve as a prelude for a festival service.

The photoplayer would use it for boisterous scenes of all sorts; it is considerably agitated. (Ditson)

#### Serenade

**T**HIS number is more effective and more inspirational in its conception than the Scherzo. The first illustration shows the opening measures, and the second shows a staff from the second section; the work is in



dual rather than ternary form. Though the style of the opening section is rather commonplace, there is something about it to raise it above the common level; the second section is beautiful in itself and quite makes up for any defects in the setting of the opening theme. The piece is full of grace and beauty, and it is very easy to play. A change in the tempo might work a transformation in the intent of the piece, making it sprightly and gay.



For the church it would serve well as an offertory or part of a prelude; it is lyric and beautiful, and would enrich the service without enlivening it too much, particularly in the offertory position. On the recital program it would be refreshing, especially if well placed. It should be in every library.

The photoplayer could use it as a love theme, if the love making were not too serious or fraught with too many difficulties; or it might serve for ordinary scenes of gaiety and light heartedness. There are snatches of scenery that would require just such an accompaniment as this Serenade offers. (Ditson)

#### BRUNO OSCAR KLEIN (Eddy) Secret d'Amour

**T**HIS number has been frequently heard for other instruments than the organ and the fact that it is fairly well known makes it all the more interesting to the average listener who hears it again on the organ. The melody has sterling worth without being too sweet; the arranger has adapted it very well to make use of the organ's ability to interpret contrapuntally. It is canonic in style, though this does not mean any tendency to dryness. It is easy to play and very effective on the organ, and it is good solid music with a touch of the poetic as well as



the lyric. In the recapitulation the arranger has held the tonic in the pedals and reiterated the dominant in quavers in the bass of the lefthand part against the fully harmonized theme in the right hand, and the effect is good.

This Dialogue, as it is subtitled, makes an impressive and appropriate prelude, and could equally well be used as offertory or postlude; it is beautiful without being sugary, and musically without being dry. It would go well on a recital program.

In the theater it is appropriate for placid scenes of ordinary everyday home life; for example, it would be very appropriate for the scene in "Sweet Lavender" where the girl is preparing for her wedding. If greater intensity or depth of feeling are required, the second page could be made appassionate by regulating the degree of tone and the tempo. The first and third parts should be taken quietly. Perhaps it is best suited to the simple ingenuousness of childhood.—F. S. A. (Fischer)

#### GORDON BALCH NEVIN

##### L'Arlequin

**A**NOTHER product of the young composer who's most successful published composition thus far is the delightful Will o' the Wisp, and, like this work, it is also characteristic. It suggests "The Clown" so well that the suggestion of programming it under a substitute title in church work will hardly be taken seriously except in those churches where tradition is no longer master. The composer has asked for flutes in his registration, and with good purpose. It is an inspirational little bit of music that has an individuality of its own and fits its title admirably; and it is not difficult to play, though requiring a loose wrist; nor does it demand a modern organ. Its middle section is a quieter



movement, though there is much greater opportunity for variety of interpretation.

In the church it would hardly be used except perhaps for very special occasions, and then only in the most liberal of churches. Many an organist will be tempted to use it (knowingly) for an offertory; at least it would be appropriate while the pennies are being gathered in the clownish way still prevalent in the church. As a recital piece it ought to make a decided impression.

It is useful in comedies for any restless or spasmodic action, as in Chaplin's "The Cure," where the massage room scene shows the patient getting his pounding. I take it as a hopeful sign when the composer (or the publisher?) can suggest such a work for the church service; there is no particular reason why a Christian should not be happy, or why a Church Service should radiate only gloom.—F. S. A. (Fischer)

#### Bernard Johnson

##### Morning Song

**S**OMEWHAT like the conventional Spring Song type, though the composer introduces so much new material of interest that the piece makes an excellent number, unlike other pieces in the same mood. It is comparatively easy to play and is well



written for the organ. The musician will find many things of interest, and if the player attends properly to the under melodies, the public will be pleased with Morning Song. The first illustration shows the main theme,



the second shows the introduction of the under melody in the middle part of the expo-

sition, and the third shows the opening of the contrast section, in which, later on, is introduced the main theme in conjunction with the contrast materials.



It would make a very good morning prelude, or perhaps postlude, though it is too joyful and lively to be used in the high church services. It is also suitable for concert use, where it could stand independently on its own merit, both musically and technically.

Photoplayers will find it suitable for use as an intermezzo, especially for out-door scenes where light-hearted merriment prevails, without too much action. The 3/4 section is still brighter and gayer; the combination of the two themes might be dramatically utilized.—F. S. A. (Vincent)

#### Le Soupir (The Sigh)

**S**UCCESSFUL descriptive music of fine quality, ideally written for the organ; with a little well directed effort it can be made to portray its name most effectively. It is not always easy to play, and it demands of the player considerable ability in interpretation. Its under melodies are always interesting. The first illustration shows the theme minus the in-



roduction; the reader will be able to supply the proper 4th beat of the preceding measure with which the theme actually begins, as it is exactly the same as the fourth beat of the first measure shown, minus the sharp in the left-hand melody. The second illustration shows the materials of the contrast section; note again the under melody. Bernard Johnson



is never content to let music write itself out in its simplest form; he always develops it with musicianly hand so that when the public gets the printed copy there is always something worth while, something that does not die with the third or fourth repetition. This is worth adding to every library.

Church players could use it effectively for a prelude or perhaps a postlude; concert organists will of course use it in conjunction with a companion piece published under the same cover. All audiences will delight in these two pieces, and musicians will find the handiwork of a scholarly composer.

As the title indicates, the photoplayer can use it for sad and melancholy scenes. The middle section is agitated and capable of considerable freedom of tempo and interpretation, suggesting emotional intensity, deep anguish, or despair, gradually sinking back to the gloom of the main materials. It might lend itself to the mock melancholy of comedies, its hesitating, choppy nature could be made much use of.—F. S. A.

#### Le Sourire (The Smile)

**O**NE of the finest little descriptive gems ever written; it ought to be in every repertory. We need show only the first two staves for they index the beauty of the whole number. Note the appearance of the under melody at the end of the second staff. On the second page the treatment is of

new interest, and the contrast section presents entirely different materials, though in the same joyous spirit. It is comparatively easy to play, and will be enjoyed by all audiences.

It makes a delightful prelude, is too long for an offertory, and would make a suitable postlude for an evening service in churches where the organists are inclined to use such good music at point in the service. On the concert program it would be most effective. The piece is replete with fine touches of a composer's skill, and it is always beautiful music.



This number is not too elaborate for pictures if properly played—we hear far too many simple melodies with um-pa accompaniments in the theater. The middle section is an excellent example of unhackneyed style, which photoplayers should be constantly seeking instead of being content with the same old thing for every occasion. The piece fits joyful scenes, anything that presents pure joy or refined mirth; it is not, however, without a faint touch of the sober mood of its predecessor, The Sigh.—F. S. A.

## News and Notes

### GUILD NEWS

**T**HE Warden, Dr. Victor Baier, in response to a plea for suggestions as to the activities of the Chapters that would be most beneficial, sent a memorandum to the Deans, in which the following paragraphs occur:

"The only reason why the State of New York granted a Charter to the Guild, was for the purpose of conducting examinations in organ playing and in the theory of music. If this fact is clearly understood, we can easily devise 'activities' that will help the Guild, as a whole, to fulfill its mission.

"To make a few suggestions that will assist plans for the furtherance of the work of the Guild, mention can be made of plans for organ recitals, by competent players; lectures on Harmony, harmonic analysis, Strict Counterpoint, Double Counterpoint, Form, orchestration, Organ Construction. These are all essentials of the equipment of an organist. In addition, would suggest lecture on the principles of choir-training; proper selection of music for the services; and on the artistic accompaniment of the choir.

"Of no less value are opportunities for sociability. Meetings devoted entirely to development of fraternal feeling are of the utmost importance. They provide for exchange of ideas and experience, increasing the friendly feeling that banishes petty jealousy, and produces good team work. Keep members busy, in order to make them interested."

November 8th the Warden visited the Boston Chapter and was tendered a reception at the Harvard Club.

The Oregon Chapter held a Public Service in the East Side Baptist of Portland, using the following program:

- O—Bach, Fugue C
- Goodwin, Told by Campfire
- Rubenstein, Kamennoi Ostrow
- S—"Awake my heart," Densmore

- O—Kinder, Duke Street Fantasia  
Meale, Magic Harp  
O—Sheppard, Desert Song  
Vieuxtemps, Romance  
Dubois, Toccata

The first group of organ numbers was played by Wm. Robinson Boone, the second group by Gladys Morgan Farmer, and the final group by Mrs. J. Harvey Johnson.

The Northeastern Pennsylvania Chapter enterprisingly presented a public organ recital by Joseph Bonnet; this is the second recital Mr. Bonnet has had in Scranton, using the splendid four-manual Austin organ in Immanuel Baptist. The program was devoted to works by Purcell, Couperin, Bach, Franck, Liszt, Vierne, and Bonnet.

The Nebraska Chapter conceived a unique idea and achieved a notable list of services November 7th when the organists in all the churches of Omaha (the Chapter Headquarters) presented a special music service with the cooperation of their respective ministers on that particular Sunday. Guild Services and Special Musicals are held in various churches in all the large cities from time to time, but this is the first time such a notable list of Guild Services were held in any city on one and the same Sunday. The ministers cooperated to the extent of selecting some appropriate subject for their own talks, and limiting those talks sufficiently to allow the congregation to enjoy the full benefits of the music portions of the service; as Miss Henrietta M. Rees stated it in her report to the Omaha Sunday Bee (a newspaper) the event was planned "in order to make it one of importance in that musical life of the community which is so vitally yet unobtrusively connected with the church." The Dean, Ben Stanley, gave a service of all American compositions. Miss Rees reported that of all the programs received, almost a score, there was not the repetition of even one number. The Omaha Bee devoted three columns of space to Miss Rees' report and the programs.

#### N. A. O. NEWS

**A** GET-TOGETHER Dinner was held in the Southern Tea Room, New York, Nov. 29th, when Rev. H. P. Silver of the Church of the Incarnation made an address. Plans of the Association for the present season include many extensions of the work and some events of prime interest.

Reginald L. McAll, Chairman of the Executive Committee, who is actively in charge of the work in New York, will be remembered for the unique demonstration of Sunday School music which he gave some seasons ago in the Church of the Covenant. Mr. McAll was born in England and came to America in 1897 to enter Johns Hopkins University; while remaining in Baltimore he studied music in Peabody Conservatory. In 1902 he became organist of the Church of the Covenant, New York, which position he still holds. At one time he was connected with an organ builder as New York representative, and was in fact head of their New York office for some years till he went to France in 1917 as representative of the American McAll Association. Mr. McAll considers himself rather a business man than a musician, though most of his friends among our readers remember him only as a musician. He has been intimately connected with the N. A. O. for many years, serving on the Executive Committee for the past 6 years. At present he is Assistant Secretary of the American Seaman's Friend Society, a position that gives him ample time for his church duties and the strenuous obligations of his office with the Association.

#### GENERAL NOTES

**CHARLES N. BOYD**, of Pittsburgh, is chairman of the Committee on Organ and Choral Music for the M. T. N. A. at their Annual Meeting to be held in Chicago the last of December.

**PALMER CHRISTIAN**, municipal organist of Denver, Col., resumed his regular Sunday recitals on October 17th. The Denver sum-

mer series was discontinued on account of the street-car strike.

**CLARENCE DICKINSON'S** Nativity Play in Ancient Christmas Carols, entitled *The Coming of the Prince of Peace*, completely sold its first edition 48 hours after publication.

**EDMUND SERENO ENDER** of Carleton College opened the new Organ in the Cathedral of Our Merciful Saviour, Faribault, Minn., on Oct. 27th. The following Monday evening, he gave a Recital in his old Church (Gethsemane) in Minneapolis; and on Nov. 5th, he gave a popular program in Skinner Memorial Chapel, Carleton College, under the auspices of the Boy Scouts, the proceeds of the Recital being devoted to the Soldiers Memorial fund. The three programs included the following numbers:

Matthews .....	Epithalamium
Fletcher .....	Fountain Reverie
Bach .....	Toccata and Fugue Dm
Cole .....	Phantasie Symphonique
Puccini .....	Waiting Mitive (Butterfly)
Verdi .....	Grand March (Aida)
Yon .....	Primitive Organ
Suppe .....	Overture (Poet and Peasant)
Dethier .....	Menuet
Tschaikowski .....	Andante (Pathetique)
Massenet .....	Meditation (Thais)
Rossini .....	Overture (William Tell)

**WALTER EDWARD HOWE** has been appointed conductor of the Civic Symphony Orchestra of Norfolk and Municipal organist.

**EUGENE FIELD MUSSER**, Mus. Bac., formerly of Bush Temple, Chicago, has been appointed head of the organ department of the College of the Pacific, Los Angeles.

**HUMPHREY J. STEWART**, Mus. Doc., of the famous Outdoor recitals in San Diego, Cal., is at work on the composition of "St. John of Nepomuk," a big work for orchestra, chorus, and organ being written for next year's performance by the Bohemian Club at their Forest Grove festivals where the new outdoor organ has been installed.

**ONTARIO, CAL.:** Chaffe Union High School will have one of the largest organs in Southern California early in 1921, it is claimed.

**KANSAS CITY** has instituted a tax of 5% on the gross receipts of music concerts and artists are required to secure a license before giving a concert.

**BATON ROUGE, LA.:** A genuine church row was started when the pastor of the First Christian Church refused to continue with the Communion Service because the church had not been properly heated for the service. The police quieted the Christians.

**YALE UNIVERSITY** announces a series of 5 organ recitals on the famous Steere organ in Woolsey Hall, by Harry Benjamin Jepson, organist of the University. The recitals are given on Monday evenings and tickets at nominal price must be purchased for admission.

**THE STANLEY THEATER** of Philadelphia has changed its name to The Stanton because the new \$2,000,000 theater in that City being built by the Stanley Company is to be known as The Stanley. The Stanton, it will be remembered, is the theater that has been made musically famous by the work of Rollo F. Maitland, chief organist of the theater.

**THE PRIZE COMPOSITION** of the Chicago Madrigal Club competition of the current year, A Shepherd Song, by Samuel Richard Gaines, a madrigal for mixed voices, is to be published by J. Fischer & Bro., New York. Mr. Gaines is organist of the First Presbyterian, Columbus, Ohio. The publishers report that the composition is an exceptionally good work which they are gratified to be privileged to publish, and that they hope to have it off the presses by the 15th of December. Its first performance is to be given by the Chicago Madrigal Club in March of the coming year.

**PORTLAND (OREGON) MUSICIANS' CLUB** has instituted among its members an agreement not to donate any services gratis except in case of purely charitable affairs and then only when every other participant in the program similarly donates his entire

services, though this does not interfere with any member's donating his services for purely musical organizations in concerts before their own members, or for organizations of which the musician himself is a member. These regulations are timely and wise, and they would work needful reform in the music world were they generally adopted throughout the Country.

**SPRINGFIELD, MASS.:** The four-manual Steere Municipal Organ will be used this season for a series of recitals and concerts under the direction of Arthur Turner who donates his services to his City. Mr. Turner is an excellent and a practical musician, and will undoubtedly popularize the organ in that City. It's now up to the Mayor and the City Council to do the right thing, and donate their services also; and perhaps the police and postment will catch the spirit too. Mr. Turner is more generous than grafty, and his mover is certainly creditable to him; if the City of Springfield accepts the services of a musician of his stamp without making proper recognition at the end of the season, it will be the first thing we have heard detrimental to the spirit of the municipality of Springfield.

**Amateur musicians** were used in the Strand Theater, New Brunswick, N. J., when the orchestral musicians went out on strike. The manager advertised the reasons for his refusal to grant the demanded raise which he considered unreasonable and asked the public to supply its own music, with the result that during the actual try-outs at the first two or three performances sufficient local amateurs presented themselves to make "three of four orchestras; leaders were elected and the theater opened to them for rehearsals. The event attracted so much attention that extra performances were required on the last two days of the run."

The Pennsylvania Sabbath Association has announced that it will use its utmost power to prevent the exhibition of motion pictures on the Sabbath in Delaware, New Jersey, and Pennsylvania, claiming that the demand for Sunday theaters is artificial and almost entirely the creation of those few who seek financial profit from the theater. If America still believes in an Almighty God, it had better show it in some more practical way than by talk—which is very cheap. Liberty is the foundation of America, to be sure, but we have foolishly allowed of its misinterpretation to include the liberty of breaking our laws whenever they became unpleasant to any of the sects within our borders; true liberty for any people consists only of liberty of each man to have his own share in the framing of the laws before they are made, and never the least infraction of them once they are made by the majority.

Chicago musicians returned to work after a strike of 11 weeks, and "an interesting feature of the men's return to work," say Motion Picture News, "was the indifference with which the public greeted their reappearance, no unusual applause being noted in the different houses, which had been drawing their usual quotas of patrons despite the absence of music." Perhaps this is an uncolored statement, perhaps it is colored; but it does seem that anything that tends to increase the present cost of living for 999 people for the exclusive benefit of one person, or 999 thousand for the benefit of one thousand, is no longer as popular with the general public as it used to be. The financial world is out of kilter, naturally, and many of us must suffer till fair adjustments are made; but it is a mark of the selfishness of one's character, not its nobility, to be too anxious to "get" what one imagines he deserves. The result of the strike, it is reported, is a 33-hour week with salaries of \$49 and \$58.80, according to the house.

New organs recently installed in photoplay theaters include instruments all the way from the small two-manual to the large organ costing, according to report, as high as \$50,000.

Ill., Urbana, Colonial Theater, will have a new instrument costing \$5,000.

Ind., Indiana Harbor, Columbia Theater will have a new organ.

Md., Cumberland, Crandall's Strand Theater, seating 1,500 persons, will have a 2-manual Moller.

Mass., Boston, Powers' Broadway Theater will have a new Morton organ.

Mich., St. Joseph, Bijou Theater will have a new organ.

Minn., Owatonna, Tapalce Theater has a new organ, costing \$7,000.

Miss., Biloxi, Crown Theater, has a new \$10,000 organ.

Mo., Kansas City, Newman Theater, seating capacity 2,000, has a new 2-manual Austin and an orchestra of 25 pieces.

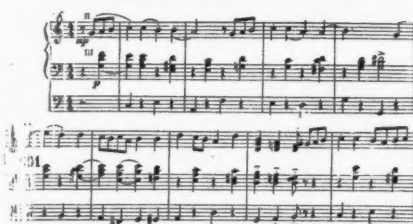
N. Y., Buffalo, Criterion Theater has a new Wurlitzer.

Texas, Bay City, a new theater now being erected will be equipped with an organ whose size and builder have not yet been determined.

## Reviews

### ROLAND DIGGLE Song of Sunshine

A PLEASING little march number that shows some interesting turns here and there. It is extremely simple and any organist will be able to play it without much preparation. These are evidence of some thought in working out various episodes and contrapuntal touches are not lacking, though they never interfere with the simplicity and directness of the piece. It has a certain charm, perhaps derived from its crisp rhythm and the mock stateliness of its melody. The piece is worth adding to every library.



Church players will find it suitable as a prelude to either service, or as a postlude; it is hardly usable as an offertory. Its character is rather mocking than sober, though of course such characteristics always gain or lose force according to the registration and interpretation the player chooses to use. It would make a fine diversion on a recital program.

Photoplayers could use it for childhood scenes, or perhaps for some of the Chaplin comedy scenes; its mock stateliness can be used to advantage, or it can be given an entirely different interpretation. The piece gives abundant play for artistry of a high order, though the severe musician will frown. (Ditson)

### FRANCES McCOLLIN Rondo

A RONDO in a minor key does not seem to the present reviewer to be adequate to an exposition of the true rondo spirit, but this question can best be answered each reader for himself. The illustration shows the opening measures. The piece shows good workmanship and it is very easy to play; some of the motives are quite interesting and graceful.

Perhaps the church organist might use it for a postlude after a communion service or some other equally as subdued, or it might serve as an offertory if the player can inject sufficient art into his own work.



Photoplayers might be able to make something grotesque out of it by exaggeration, or they could well go to the other extreme and use it as a somber background for sad scenes. It is capable of quite a variety of interpretations. (Ditson)

### H. Alexander Matthews

#### Caprice

ORGAN solo in scherzo mood making ample use of the staccato in contrast with legato. A downward three-part chord progression in quavers is contrasted with the running progression in semi-quavers, the former staccato, the latter legato. The middle section is a quiet movement in four-part harmony that is reposeful in distinct contrast to the capricious spirit of the statement and recapitulation. The effects are genuine and not strained, and there is evidence of inspirational qualities; so that



Caprice is altogether a pleasing number well worth using; and it is not difficult, though it requires nimble fingers; pedal requirements are very light.

Church players would make an attractive postlude of it, if they are accustomed to using good music at that place in the service; as a prelude it would be rather cheerful and fanciful, perhaps too fanciful and care-free—religion at present must be deadly in order to conform to precedent. Concert players could make a charming intermezzo of it, as a relief to the heavier numbers.

Photoplayers will find it useful in refined comedy situations or light romance, or perhaps any cheerful scenes that are not charged with dramatic weight. It would make an admirable fairly-like dance. (Schirmer).

#### Communion

SIMPLE and easy to play; solemn, smooth-flowing, with rather pleasing melody very simply harmonized, almost in hymn-tune style. Though melodious and pretty, to an extent, it too repressed in spirit to be of use to the church organist in any save the most solemn services; perhaps



It would do for the Communion service offertory, or short interlude in any portion of that service; it has not the weight of a prelude nor sufficient character to be suitable for a postlude. If pianissimo music is used as an accompaniment to ritual, Communion would be most appropriate.

Photoplayers would use it for sad scenes, death scenes, anything with a strong touch of gloom in it, not perhaps without a ray of hope or aspiration. (Schirmer).

#### Festal March

VIGOROUS, bright, musical, comparatively simple, and of moderate difficulty; though the theme is dangerously near other marches that have been published for the organ, it is not an imitation of any of them, but strikes out on a path of its own, not without phrases here and there that remind us of other compositions. It is not forced or strained, nor is it overburdened



with the technic of writing, if fit is neither strikingly original nor outstandingly intellectual, it has a compensating virtue in that it has something to say and says it, has somewhere to go and gets there: audiences will like it. The middle section is well contrasted, and cheerful rather than vigorous.



Church players can make a rousing prelude of it, and if the postlude be an invention for dominating congregational noises instead of enriching the final minutes of the service it will make a good postlude; it is too heavy for an offertory. Concert players might use it for diversion on a hot day, though it is rather too direct and simple to be classed as a work of art audiences do not think of these things however, and they will enjoy it on any program.

Photoplayers might use it as a military march or for any scene requiring brilliance and plenty of rhythm; it is hardly suited for any other scenes, though its contrast section is a cheerful, almost playful, bit of music. (Schirmer).

#### Melody

SIMPLE melody over simple harmony, very easy to play. The melody is not what it would be called beautiful; rather is it a solemn thing that does pretty much what its composer requires of it. Its effectiveness would depend entirely upon registration, chiefly upon the beauty of the solo tone; if something strikingly beautiful could not be secured for the solo voice, it would not add to the beauty or inspiration of the church



service. The recitalist would hardly try to use it, excepting for very special program, perhaps a program illustrating certain qualities or developments of music.

Photoplayers would have a valuable aid in the film, so that the rather slight interest of the music itself would not be a disadvantage. It is somewhat somber and there is very little movement to it. (Schirmer).

#### The Old Melodies

THERE are times, there are certain moments in life, when the old prayers, the old hymns, suddenly acquire a new meaning and afford a consolation that no other words can give. What floods of memory out of a far-off land!—  
*Brand Whitlock.*

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BLAND, John. (See Prof. Card).

CAMPBELL, Clement. (See Prof. Card).

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COURBOIN, Charles M. (See Prof. Card).

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DAVIS, Arthur. (See Prof. Card).

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DAY, H. Brooks, F.A.G.O. (See Prof. Card).

DEMAREST, Clifford, F.A.G.O. (See Card).

DICKINSON, Clarence, Mus. Doc. (See Card).

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DONOVAN, Richard F. (See Prof. Card).

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FAIRCLOUGH, H., F.A.G.O. (See Card).

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FOX, Kate Elizabeth, F.A.G.O. (See Card).

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GLEASON, Harold. (See Prof. Card).

GOODWIN, Hugo, F.A.G.O. (See Card).

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